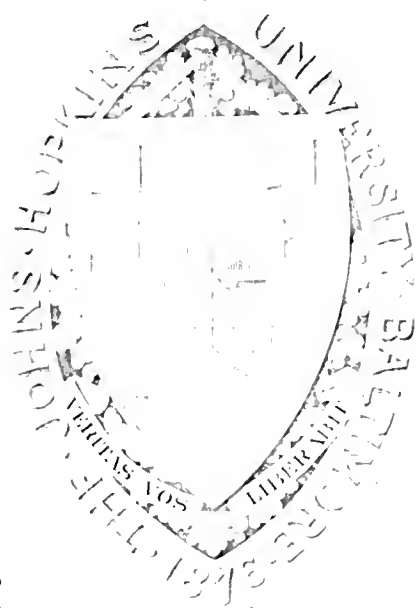


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T H E G E O R G I C

A STUDY OF THE VERGILIAN TYPE  
OF DIDACTIC POETRY

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DISSERTATION  
SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES  
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BY

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## P R E F A C E.

This study was undertaken at the suggestion of Professor Bright, and I have continued it chiefly under his guidance. I wish to express my appreciation of the kindness of Professor Shaw, who has aided me in the study of the Italian material, to Professor Mustard, who has been unceasing in his help and suggestions, both with regard to the Georgic and to the Pastoral; but especially I wish to thank Professor Bright, whose criticism has been of unfailing benefit to me, and without whose aid I would have been unable to proceed in this study.

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# T H E G E O R G I C

## A STUDY OF THE VERGILIAN TYPE OF DIDACTIC POETRY

### CHAPTER I. INTRODUCTION.

In 1697, Addison, in his Essay on the Georgics, complains that much criticism has been spent on Vergil's Pastorals, but that the Georgics have been neglected. Most of the critics, he asserts, pass them over in silence, or <sup>else</sup> class them under the head of the Pastoral, a division by no means proper; altho the scene of Georgic and Pastoral <sup>lies in the</sup> ~~same~~ <sup>same</sup> places, the speakers are of a quite different character, and no rules that relate to the Pastoral can apply to the Georgic.

Since Addison's day, the critics have continued to discuss the Pastoral. Symonds (1) with justice refers to "the

(1). Studies of the Greek Poets, London, 1903.  
II, 245.

whole hackneyed question of Bucolic poetry", for certainly no student can remain ignorant of the Pastoral, of its origin, its characteristics and development as a literary type, of the recurring favor and disfavor thru which it has passed. But of the Georgic as a type, closely related to the Pastoral altho essentially different from it, nothing detailed and definite has yet been written. To define this type, to study it



with special reference to its relation to the Pastoral, to trace the prominent features of its historical development in Italian, French, and English literature, is the purpose of this study (1).

- (1). My information concerning the subject in Spanish and German is casual, since I have excluded both literatures from the range of my study. I am not aware of any Georgics in Spanish, and the type, except as it is developed in Thomson's Seasons, appears to have found little favor among German writers.

We cannot say today that the critics have neglected Vergil's Georgics, and we have evidence that from their first appearance the didactics that rival the De Rerum Natura have received due honor. Translations and editions annotated in many languages testify to the devoted labor spent on Vergil's agricultural treatises (2).

- (2). Miss Glass's dissertation on The Fusion of the Stylistic Elements in Vergil's Georgics, Columbia, 1913, Mr. Royd's book on The Beasts, Birds, and Bees of Vergil, 1914, and Mr. Williams' translation of the Georgics and Eclogues of Vergil, just published at Harvard, with an introduction by George Herbert Palmer, show that interest in the Georgics is not a thing of the past.

Of what has been written on the imitations of the Georgics, which is <sup>all</sup> very little, some ~~few things~~ have remained inaccessible to me. Ginguéné (3) treats in a general way of

- (3). Hist. Lit. d'Italie, 2e Ed., T.9, XXXV.1, ff.  
the Italian didactics of the 16th century, sketching briefly





the contents of the Italian Georgics of that period. In his discussion of Luigi Alamanni's La Coltivazione, he scores Jacques Delille, because in the introduction to his translation of the Georgics, Delille announces that he cannot dispense with speaking of the poems for which Vergil has furnished the idea and the model, then speaks of Vanière's Prædium Rusticum, Rapin's Jardins, Thomson's Seasons, and Saint Lambert's Saisons, not so much as mentioning Luigi Alamanni. Against Saint Lambert's preliminary <sup>(1)</sup> discussion on the Georgics of Vergil, and "les Géorgiques plus détaillées de Vanières", Ginguené makes the same complaint. He adds finally that DeRosset, who has prefixed to his poem on agriculture,

(1): Les Saisons, Paris, 1798.v.fr. "Discours Préliminaire".

An introductory discourse on Georgic poetry, has a long article on Hesiod, and a longer one on Vergil, after which he passes abruptly to Rapin and Vanières, without seeming to know that another Georgic poet had existed in the meantime.

Saint Lambert's discussion is of some value in a study of the Vergilian type of didactic poetry, but it is of no value as a study of the type. Delille takes a defense of the Georgic, briefly discusses Vanière's Prædium Rusticum and compares it with Vergil's Georgics. He criticises Rapin's Gardens, and Thomson's Seasons, and mentions the existence of two poems on the Seasons by French writers whom he does not name. Whether Rosset's discourse is of value or not, I am unable to say, for his work is inaccessible to me. Ginguené



does not mention the writer's Christian name, but I probably he refers to Pierre Fulcrand de Rosset, who died at Paris in 1788, the author of an unimportant poem on agriculture, in nine books, the first six of which appeared at Paris in 1744, the complete edition at Lausanne, in 1806, after his death.<sup>1)</sup>

- (1). cf Pierre Larousse, Dict. Univ. de  
la XIXe Siècle, 13, 1402.

Henci Huvette(2) makes a detailed study of Alamanni's

- (2). Luigi Alamanni (1491-1536). Sa vie  
et son oeuvre. Thèse présentée à l.  
faculté des lettres de l'université de  
Paris. Paris, 1903. Ca. IV, 333, ff.

Coltivazione and its relation to Vergil's Georgics. He quotes from a promising work by Felippo Re, entitled Della Poesia Georgica degli Italiani, Bologna, 1609. Felippo Re, an Italian scientific farmer, seems to have been highly qualified to speak concerning agricultural treatises, but so far I have been unable to obtain his study of Italian Georgics.

Another even more promising work is a publication by D. Renzi: Vergilio nella storia della poesia didascalica latina, Avella, 1907. But so far, I have been able to learn nothing further concerning D. Renzi and his critical writing.

In a Verona edition of Alamanni's Coltivazione and Rucellai's Api, published 1746, the annotations of Giuseppe Bianchini of Prato on La Coltivazione, and of Roberto Tito on Le Api, cite the Vergilian borrowings and imitations.



Felippo Caviceoli, in a study entitled Il Libro IV delle Georgiche di Virgilio e "La Alca" di G. Rucellai, Terni, 1900, shows definitely the relations between Vergil and Rucellai.

In a footnote to a 1913 edition of Bernardino Baldi's La Nautica, Girolamo Roneo mentions two collections of Italian Georgics, one by Francesco Bonsignori, Lucca, 1785, the other by Giovanni Silvestri, in 3 volumes, Milan, 1826. Both collections would be of interest and of value in a study of the Georgic, but at present neither is available.

Tirab<sup>o</sup> cchi (1) writes briefly of Italian didactics

- (1). Storia della Letteratura Italiana.  
VII. 1780, 1786 ff. XIII, 2119, 2133,  
2137. XIII, v. 2133.

from Vergil's time up to the 17th century. Concari (2) notes

- (2). Storia Letteraria d'Italia, p. 272,  
275, 277.

a number of Italian didactics of the 18th century, but does little more than comment on the fact that some of them are imitations of the Georgics.

Most histories of French literature are silent concerning French Georgics; histories of English literature have almost nothing to say of English Georgics. Prefaces to English imitations of the Georgics sometimes contain more or



less general references to Vergil (1) as the model followed;

- (1). cf. Homerville: Imagined to the Chase. Chambers' J. L. 1800.  
Akenside: The Pleasure of the Im-  
agination. Ess. of the Brit. Poets,  
ed. by Robt. Walsh, Jr.

occasionally British borrowings from Vergil are noted by the  
borrowers (2) themselves. No critic can pass over Thomson's

- (2). cf. Cowper, footnote to The Task,  
III, 429. A misquotation of Georg. II  
82. Gray's note on Ode to Spring.

debt to Vergil in The Seasons. Logie Robertson (3) has some

- (3). Thomson's Seasons and Castle of  
Innocence.

important comments on it; Macaulay (4) dwells upon it at

- (4). G.C. Macaulay: James Thomson,  
Macmillan & Co., 1908.

greater length. Otto Zippel (5) in his variorum edition of

- (5). Palaestra. LXVI.

The Seasons notes the resemblances and borrowings with all their  
changes, line for line.

The most comprehensive work which has been done on  
the Georgics in English literature is Professor Mustard's  
article on Vergil's Georgics and the British Poets (6), in

- (6). Am. J. Phil. XXIX.

which he points out definitely almost every passage in British









his epilogues due to Theocritus. I have seen only one authentic copy, often ascribed to the wrong poet: yet the world does not fail to acknowledge that even when Vergil has invested them as his own. Names as great as those of Horace, Milton, Coleridge, and Keats, are missing and found in the list of their admirers; but none the less, the only literary convention, but also much that is best in them, is due to Theocritus, and even the landscape portrayed in them has been recognized as mainly that of Sicily.

Many influences were at work in the poems that Siller (1)

- (1). The Roman Poets of the Augustan Age.  
Virgil. Oxford, 1908.

declares to be almost the only specimens of didactic poetry that the world cares to read. And there is much of Hesiod in Vergil; but it is Vergil, not Hesiod, who created the literary form of the Georgic.

Some idea of the Works and Days may be had from the title page of Chapman's translation (2), "The Georgicks of

- (2). London, 1616.

Hesiod, by George Chapman. Translated elaborately out of the Greek. Containing Doctrine of Husbandrie, Morality and Piety, with a perpetual calendar of Good and Bad Days: Not Superstitions, but necessary (as far as natural causes conpell) for all men to observe, and difference in following their Affairs".



More tersely: Aristophanes (1) and (2) in Plutus:

- (1). The Frogs. Tr. by Hooker and Grege.  
Annoted by J. L. Stoddart: The Frogs  
That Was Greece. London, 1911,  
p. 164, ff.

"Next came old Hesiod, teaching us husbandry,  
Ploughing and sowing,  
Rural economy, rural astronomy,  
Homely morality, labor and thrift."

Hesiod does not purport to write a systematic treatise upon agriculture. He begins by invoking the Muse, and follows with a personal address to Perses, his brother, who has wronged him, and who seems in need of advice. Here ensues a moralization on strife, then the story of Pandora is told in explanation of the necessity of toil and the difficulties of life. From this arises an account of the Golden Age, and the evil days that followed thereafter. Perses is exhorted to justice and work, and is given various wise counsels. Following these, "Now if thy heart in thy breast is set on wealth, do thou thus, and work one work upon another",--a series of desultory receipts concerning husbandry (2), when to plow and

- (2). This the only purely Geonic part of  
the Works and Days.

how to plow, how to make plow, what signs to follow, what evils to avoid. Also there is advice concerning self-firing, the time to marry, the pouring of libations to the gods, and diverse other affairs. Then follows a calendar of lucky and unlucky days, and the poem concludes, "I remain happy and blessed is he who, knowing all these things, diligently is work,



blameless before the deathless gods, a gift of life and  
avoiding pain".

From this statement it may be seen that the poet's poem is  
not carefully planned, artistically perfect structure, but  
even through the medium of a prose translation (1) the work has

(1). Hesiod, tr. by A. E. Vain, Oxford, at  
the Cl. Press, 1906.

a singular charm. In Chapman's couplets, much of this is inev-  
itably lost, but in the prose, the freshness, the vigor of  
style, the personality of the poet, carry the reader back to  
earlier ages when philosophy walked in homely garb, and the  
world learned as yet little from libraries, much from life.  
Hesiod is counsellor, husbandman and poet. Stories of gods and  
men he knows, superstitions, perhaps for all his scorn of  
women, old wives' tales. He has lived in the fields, has  
learned the signs that Nature has set for man to read, and  
he is at home with the winds and stars.

Virgil grew up among the woods and plains of Italy,  
a country boy with a poet's soul, a poet's clear sighted eyes,  
and finely attuned hearing. But he became conversant with the  
learning of his day. He absorbed the teaching of generations  
of poets and philosophers, and at the beginning of his poetic  
career the glory of Lucretius was still new. He professes to  
sing the song of Hesiod (2), and he builds upon the model of

(2). cf. Georg. II, 176.

Lucretius. He enriches his poems with wisdom, learned from





writers of natural history and astronomy, and were practical by sound precepts drawn not only from his own experience, but from the tested writings of authorities such as the Greek Ctesias, Democritus, and Xenophon, the Latin Cato and Varro. And he writes steeped in the inspiration of Lucretius. But the life that he depicts is the life that he knew was almost suspended. "Right had become wrong, and wrong right; the fields lay waste, their cultivators laid away, and the crooked scythes forged into swords" (1). Only a

(1). Georg. I. 506-8.

revival of the ancient Roman principles could restore the ancient Roman greatness. A new theme was offered to the poet. "Others that in song might have held frivolous minds were now all grown commonplace". (2).

(2). Georg. III. 27-4.

Vergil felt the inspiration, and so composed the poem that was to celebrate the arts of peace, the glorification of honest toil, the praises of his native land.

Naturally the didactic was the form selected for the poem. It has been suggested that Vergil was fired by desire to become the Hesiod (3), as he was already the "Democri-

(3). Sellar: Vergil.

tus of the Romans. And in the De Rerum Natura, Lucretius had shown the great possibilities of didactic poetry. With utmost



reverence for the work of Lucretius, but with fine understanding of his own powers, Vergil gave himself to the writing of the Georgics, adapting Lucretius' plan to his own needs, perfecting the matter that Lucretius had suggested to him.

The Georgics are written in four books, each a complete poem, dealing, as the name implies, with a subject connected with agricultural pursuits. The first book treats of the preparation of the soil; the second of planting, grafting and pruning; the third of cattle; the fourth of bees.

The subject matter of the poems may be analyzed as follows:

Bk. 1.

- 1-5. Address to Maecenas, announcing subjects of the four poems.
- 5-43. Address to the rural deities; Augustus eulogized, named as one of the gods.
- 43-63. Of preparing soils; when to sow; of winds and other variations of the weather. Products peculiar to different soils. Digression on foreign countries and their products. Allusion to the story of Deucalion.
- 63-75. The time to plow.
- 70-117. Of alternating crops; treatment of poor lands.
- 117-160. Annoyances that harass the farmer, due to Father Jove's desire to strengthen men by teaching them the use of their powers. Of the Golden Age (1).

(1). In his treatment of the Golden Age, Vergil partly follows Hesiod in accepting it as a former age, carefree and happy. But Hesiod regards the passing of the Golden Age as a punishment of the gods for the theft of Prometheus, just as the Biblical tradition makes the loss of Eden a punishment.



for the eating of the forbidden apple. Vergil's conception is nobler; his practical philosophy bears a curious parallel to the stoic teaching of the strength and power of fortification. This may or may not be the core of Vergil's religious belief, but it is the most characteristic passage of the Georgics, emphasizing the central theme of the poem,--the necessity and the value of hardships and constant labor.

Necessity of constant work, warfare and labor.

- 160-176. Farm implements described.
- 178-251. Precepts concerning precautions against various annoyances; the signs of a good season; the preparation of seeds; necessity for observation of the constellations.
- 251-259. Episode of the five zones.
- 259-276. Labors that may be done in wet weather; or holy days.
- 276-287. Of favorable and unfavorable days.
- 287-310. Winter relaxations and occupations.
- 310-334. Of autumn tempests: a storm described.
- 334-350. Fearing the elements, observe the skies, venerate the gods. Offer the annual rites to Ceres. Ceres rites (1) described.

#### (1). The AmbarValia.

- 350-454. Weather signs: warnings of the sun and moon.
- 454-498. Signs and omens attending Caesar's death. Horrors of the resulting civil war.
- 498-514. Prayer to the gods to preserve Caesar to save a lost and ruined age, wherein the plow has none of its due honor, and mad wars rages over all the globe.



Bk. II.

- 1-9. Preceding subject stated; new subject obtained.  
Bacchus invoked.
- 9-29. Varieties of vines; best method of cultivating different varieties.
- 30-109. Great variety of vines; impossibility of raising all.  
136-136<sup>136</sup> Products peculiar to different regions; to foreign lands.  
136-177. Panegyric of Italy, classed according to her vines.
- 177-203. Of testing soils.
- 203-214. Methods and time of planting and pruning.
- 314-345. Descriptive episode - of Spring.
- 345-370. Further precepts concerning the care of vines and trees.
- 370-390. Of protecting the vine from cattle, especially the wild goat.
- 390-397. Digression - of the sacrifice of the goat to Bacchus; rural feasts in Bacchus' honor.
- 397-420. Of the husbandman's recurring labors in the vineyard.
- 420-428. Gifts that exact supplies of wine, or in return for little care. Various uses of wines, gifts better than those of Bacchus. Allusion to the title of the Centaurs.
- 428-475. The blessings of country life contrasted with the troubled luxuries of cities.
- 475-490. Prayer to the Muses - first, that they be granted to show the causes of things. Then wisdom, the love of good, and strains of fields. He is blessed who has cast aside superstition and the fear of death, but he is blessed also who knows the rural life.
- 490-540. Continuation of the praise of country life; the life led by the farmers of old, and why it is becoming more the object of desire.
- 540-612. General conclusion,--But we have so well enjoyed this leisure space; it is time to leave the country and return to our studies.





Bk. III.

- 1-9. Subj. of the book; the author's purpose.
- 10-10. A future book will cover all the details.
- 10-10. He will do the subj. as requested by the reader, (to do it task), must be pursued.
- 11-103. Of breeding cattle. (65-86, A mournful reflection interposed on the quick mission of the best in human life).
- 103-148. A district place described; of character and life.
- 148-157. Of the gadfly; allusion to the story of Iao.
- 157-209. Of training oxen and colts.
- 209-284. Ill effects of blind love on man and beast.
- 284-386. But meanwhile the flies, as bewitched by love of the subject we linger upon each detail.
- 386-289. Enough of flocks, the task remains to treat of woolly sheep and shaggy goats.
- 289-294. The Poet is like a child, of his subject, but his cherished desire leads him to the most detailed heights of Parnassus, there no poet has trodden before.
- 294-321. The care of sheep and goats, especially in winter.
- 321-339. A shepherd's morning, from the first appearance of the morning star to the rising of cool vesper and the dewy morn.
- 339-384. Shepherd life in foreign lands, in the tropics and in the Arctic regions.
- 384-404. Precautions in the securing of wool; of milk.
- 404-414. The care of dogs; of the chase.
- 414-440. The care of flocks; pests that must be destroyed.
- 440-470. Causes and signs of disease among sheep; preventives and remedies.
- 470-532. Frequency of plagues among cattle; description of a cattle plague.



PK. IV.

- 1-7. Subject announced: "The divine gift of aerial honey".  
7-33. Of sites for hives.  
33-81. Of hives.  
81-87. Of living swarms.  
87-88. Battles among the bees; how to distinguish combatants.  
88-103. Of choosing the victorious leader, and the proper subjects.  
103-116. Of plucking the King's wings to prevent battle; of inviting the bees with gardens.  
116-149. Here the work not so nearly ended the Poet might sing of gardens, for he remembers the wonders wrought by a poor old man of Tarentum, with his garden and his hives, but prevented by limited space he must leave the task to others (1).

(1). "A graceful interpolation, sketching what might have been a fifth eclogue"  
--Conington: *Virgil's Bucolics*,  
London, 1882.

- 149-219. Natural qualities and instincts of bees. Their community life; their customs.  
219-227. Beliefs in pantheism and immortality held by some as a result of the intelligence evidenced by bees.  
227-251. Of collecting honey.  
251-281. Care of sick bees.  
281-359. Of recovering the loss of a whole stock of bees. Episode of Aristaeus, whose bees have been destroyed in punishment of his crime against Eurydice.  
359-366. Conclusion. Reference to composition of the Eclogues.

The foregoing outline may give an idea of the difficulties and of the possibilities of the Eclogue. For to attempt a criticism of Virgil's work would be quite useless



and unprofitable; for the world has too long been the  
temple of the poet's words:

"in tenui labor; at tenui non labor, id est  
humanae laeva sinunt auditque vocatus Apollo. (1).

(1). Georg. IV. 3-5.

The arguments for and against didactic poetry need  
no refutation. Even those most prejudiced can not deny Vergil's  
success. The heaviest charge brought against him is that he  
is not concerned to make his teachings practical, only to use  
homely details as a foil to poetic diction and descriptions (2).

(2). cf. De Quincey, Alexander Pope, 124.

We have proof (3) that even Vergil's most prosaic teachings have been  
read with delight,

(3). cf. Sir J. L. Harrington: Briefs  
Apologie of Poetry, 1157. Sir  
Elyot's Governour, 1631.

and Page (4) notes a curious proof of the neglect of the valuable

(4). Virgil's Bucolics and Georgics,  
London, 1910. Index. XXXVII.

matter contained in the Georgics. According to the  
Encyclopaedia Britannica (5), at the beginning of the 18th

(5). S.V. Agriculture, c.2 1.

century, the alternation of crops was just becoming a common  
practice in England, a great improvement upon the previous and  
yet common usage of exhausting the land and then leaving it



ready to its strength of lying fallow. In 1800, I, 1-00, this improved system had been recommended by Macmillan's and was before.

It is probably true that no peasant ever learned to profit from the Georgics, as it is true that Virgil's poems are not addressed to the uneducated. But a proof that the Georgics have been of <sup>practical</sup> influence in life as well as in literature may be had from the statement of Pierre Larousse (1) that the learning

(1). Grand D. Univ. du XIXe Siècle, T.13

towards agriculture of the learned Italian scientific farmer, Felippo Re, was decided by the reading of Vergil's Georgics.





### CHAPTER III. DISTINCTION BETWEEN THE GEORGIC AND THE PASTORAL.

The etymology of the term pastoral is a guide to the narrower meaning of the word, a meaning still given in the Century Dictionary,--"Pastoral, a poem describing the life and manners of shepherds". But pastoral is used also to characterize any literature that describes a simple rural life, such as Burns' Cotter's Saturday Night, or Walton's Compleat Angler, which Hazlitt (1) calls "the best pastoral in our lan-

- (1). "On John Bunche". The Round Table, a Collection of Essays on Lit. Men and Manners, 3 ed., London, 1841.

guage.

Eclogue, 'a selection', and idyll, 'a little picture', or 'a little poem', would seem broader in meaning than pastoral. But thruout English literature all three terms have been generally used as synonyms; hence the development of the incongruous types of so-called pastorals, and eclogues, and idylls, such as the pastoral elegy, the allegorical eclogue or pastoral, the piscatory eclogue, etc. (2). Theocritus named his

- (2). Cf. R. T. Kerlin: Theocritus in Eng. Lit., Lynchburg, Va., 1910. App. 2, 181.

poems Idylls. But Cowley (3) in his essay Of Agriculture,

- (3). Essays and Other Prose Writings, Ed. by Alfred R. Cough, Oxford, 1915, p. 141.



writes, "Theocritus (a very ancient poet, but he was one of our tribe, for he wrote nothing but Pastorals)", although as Mr. Kerlin says, half the idylls of Theocritus are not poems of rural life.

Vergil, presumably, called his imitations of Theocritus Bucolics (1), and in Georg. IV, 565, he alludes to them as

(1). Cf. Page. Introd. X. n.1 & n.2.

carmina pastorum. According to Page, the grammarians probably gave them the name eclogues. The indiscriminate use as synonyms of the four terms, Idyll, Bucolic, Eclogue, and Pastoral, seems therefore based upon Roman authority, a fact which Mr. Kerlin fails to mention. Vergil's carmina pastorum and his Georgics are usually edited together, either as Bucolics and Georgics, or as Eclogues and Georgics. This may be one reason why the Pastoral and the Georgic are still so frequently confused; another reason may be due to the fact that the fashions of the Pastoral as of the Georgic owe so much to Vergil.

Georgic (2) means literally 'earthwork'; or 'field

(2). Grk. ( ) Ge, the earth, root ( ) erg, of ( ) ergon, work. It is interesting to note that altho Vergil goes to the Greeks for the names of his poems, he does not owe them either to Hesiod or Theocritus. Chapman called his translation the "Georgicks of Hesiod" after Vergil. Vergil probably owes the name to Nicander. Cf. Conington. Introd. to the Georgics, I 140.

work', hence a poem that treats of work in the fields, of husbandry or more broadly, of rural occupations. According to Addison "the Geo

*3. Whom Quintilian suggests can be said to have mainly followed.*



ic deals with rules of practice. It is a science that enlarges itself wholly to the imagination; it is a life that conversant with the fields and woods, and close to the heart of the part of Nature for its province. It mixes in our mind a pleasant variety of scenes and landscapes, and its beauties, and makes the dross of its precepts look like a diamond dust. A Georgic therefore is some part of the science of husbandry, put into a pleasing dress, and set off with all the beauties and embellishments of poetry."

In noting that the Georgic deals with rural occupations its agreement with the Pastoral is seen at once. Both have the same background, and shepherd life may be depicted in both. In both we find the element of delight in country life. But in Addison's definition the words "science", and "rules of practice", strike at once a vital difference. The Georgic purports to instruct scientifically by means of technical terms and a use of practical details. The writer, speaking in the first person, recounts his experience for the reader's benefit, incidentally making use of various ornamental devices. The Pastoral never assumes directly the purpose of instructing. It is most often dramatic in nature, and the characters are frequently represented as speaking, or singing, often in dialogue.

The shepherd of the conventional Pastoral ~~partly~~ suggests the idea of toil. He may follow the occupation of tending sheep, but it is an occupation free from petty and harassing cares, a pleasant life in which, like Virgil's reclining under the shade of a spreading beech, he meditates the good and true on his slender reed. The poet, all the while, for he is in



match the dirge and love lay, the conventional forms fixed by Theocritus, and imitated by Vergil, who "by including among his bucolic pieces the famous Pollio (1)" added thereto the

- (1). Cf. Herford's Edition of the Shepherd's Calendar, Introd. XXX.

panegyric, so marked a feature of the Georgic, and with his "freer use" of the pastoral disguise is accredited with having given rise to the pastoral allegory (2). But no matter what

- (2). Cf. W. P. Mustard, on "The Pastoral,--Ancient and Modern", The Classical Weekly, March 27, 1915, p. 162. Professor Mustard notes that the great change in the pastoral under Vergil's hand is the "freer use of pastoral allegory". Herford remarks: "The pastoral garb which he, like Theocritus, assumes as Tityrus, becomes in his case a palpable disguise. He is thus the father of the allegorical pastoral."

Herford evidently does not consider the Idyll and the Bucolic synonymous terms. In Idyll XVI and XVII we have almost pure panegyric, but in these Idylls Theocritus is not disguised as a shepherd, and he does not purport to sing a song of country life, altho in Idyll XVI he introduces a brief passage descriptive of pastoral peace to come, and a preceding briefer passage of pastoral joys that ended with the passing of life: whereas Vergil begins:

Sicalides Musae, paulo maiora canamus,  
Non omnes arbusta iuvant humilesque myricae;  
Si caninus silvas, silvas sint consule dignae.

Whence he proceeds to describe a future golden age, in a setting of idyllic pastoral life. The theme of the panegyric and the motive of pastoral peace, are





is certainly imitated from Theocritus.  
That the Vergilian picture is to have  
added it to the pastoral description  
depends upon what we or not, like  
Cowley, not agree to see the term  
idyll as synonymous with pastoral.

the theme there is always in the setting of the poem an at-  
mosphere of golden days, a remoteness from the practical affairs  
of life. Daphnis is dead, but he "delights in restful peace",  
and his companions are happy in erecting an altar to him.  
Meliboeus is driven from his father's lands, a mournful exile,  
but his grief only serves to heighten the picture of the idle  
joys of the fortunate Tityrus, Tityrus who is allowed to re-  
main piping under the beeches' shade. Shadows fall from the  
mountains as the sun declines, but of storm clouds and devas-  
tating rains we hear almost nothing. The tragedies, as well  
as the petty ills that mark the constant struggle of life are  
left aside. The shepherd sings untroubled by the swift and  
cruel passing of time, and so the pastoral has come down to us  
chiefly signifying dreams of Arcadian life. Shall wonder that  
a frivolous queen and her short-sighted Court should have for-  
gotten a starving peasantry while indulging in the pastoral.

Repeating the first line of the Eclogues with a slight  
variation, Vergil ends his fourth Georgic. Ecol.V. Tityrus, tu  
patulae recubans sub tegmine fagi. Georg. IV. 863, ff. illo  
Vergilium in tempore culcis alebat

Parthenope, studiis florentem in nobilibus o'i,  
garrula qui lusi pastorum auxilium iuventa,  
Tityrus, te patulae cecili sub tegmine fagi.



The tradition that the *Eclogues* were composed is from 42 to 37 B.C., and the *Georgics* from 37 to 30 B.C. seems he was held through youth when he himself made these songs of shepherds; it is natural enough that they should be mainly concerned with love and happiness. The *Georgics* were composed later, between the years 37 and 30 B.C., when the poet was no longer bold, but courageous with the experience and wisdom of later years. If the phrase omnia vincit Amor (1) is charac-

(1). *Ecl.* X. 69.

teristic of the *Eclogues*, the phrase labor omnia vincit (2) is

(2). *Georg.* I. 140

even more characteristic of the *Georgics*, for the *Georgics* is concerned mostly with work, little with leisure, although it depicts the farmer's life through all seasons of the year. It shows glimpses of rural festivities, as in I. 299, ff., II. 365, ff., II. 527, ff., and idyllically peaceful scenes that have the golden age quality of the pastoral as in the closing passages of the second book. But in these scenes, and in the noble ideal, the poet writes on a far higher key than in the pastoral. The farmer is not lamenting scorned affection, nor does he spend his time vaunting the beauty of his love. He rejoices calmly in the happiness of wedded life,--his sweet children hang on his neck, his faithful wife is beside him. The greatness of Rome depends upon a virtuous family life, a



part: "Intensions of form, exigencies of occasion" (1).

(1). Geor., II. 471.

But while Vergil shows allured of a golden life, and the gifts that earth offers of herself, he never loses sight of the price paid at the necessity of constant labor. As Vergil is realistic enough in the often quoted lines, III. 35-38, and in the account of the evils and dangers that threaten man daily, from the small annoyances of the inevitable plow to the Strymonian eagle to the splendid fury of devastating storms. With respect to their treatment of rural life, the Georgics are rightfully called selections. The Georgics attempt to deal broadly with the whole.

The conventional form of the Georgica may be analyzed as follows:

- Subject matter: A rural occupation.
- Central theme: The glorification of labor; the praise of simple country life in contrast with the troubled luxury of cities.
- Treatment: Didactic, with precepts veiled by digressions arising from the theme, or related to the subject matter.
- Chief features: Formal opening, a statement of the subject: this followed by an invocation to the Muses or other guiding spirits.  
Address to the poet's patron.  
Panegyrics to great men.  
References to famous men.  
Mythological allusions.



References to the land, its products, climate, customs.

Time marked by the position of constellations.

Proverbial sayings.

Moralizations and philosophical reflections.

Discussion of the colonists.

Discussion of the conditions.

Country positively described.

Descriptions of Nature.

Love of peace; horror of war.

Rhapsody in praise of country life.

Eulogy of the poet's native land.

A long narrative episode,--in Verriol the story of Ariadneus.





CHAPTER IV. THE POPULARITY OF THE PASTORAL AND  
THE COINCIDENT NEGLECT OF THE GEORGIC.

Reason for the frequent study of the Pastoral, and the coincident neglect of the Georgic is self-evident. Many poets, among them the greatest and the least, have written pastorals. It requires no great courage to take up the oaten reed. The poet has little to lose by failure: if he succeed, he knows that the world will listen in spite of itself. But no great poet since Vergil has ever written a Georgic, and comparatively few of the minor poets have attempted the task. Burns (1), who as far as practical experience goes, was best

(1). Letter to Mrs. Dunlop, May 4, 1778.

fitted to appreciate a Georgic, or to attempt to write one, declares upon reading Dryden's Vergil that he considers the Georgics by far the best of Vergil, and that this species of writing has filled him with a thousand fancies of emulation. But when he compared his powers with Vergil's, his courage failed. Robert Anderson (2) expresses the conviction that

(2). Br. Poets. Vol. XI. Preface to Dodsley's  
"Agriculture".

to write a truly excellent Georgic is one of the greatest efforts of the human mind. And the frequent attacks upon didactic poetry in general, and upon georgic poetry in particular, indeed the occasional defenses of the Georgic show clearly that to attempt this form of writing must require



to slight colour.

(1). The first of the two is a...  
...the second...  
...the third...  
...the fourth...

(1). The first of the two is a...

\*. The counts among the...  
...the second...  
...the third...  
...the fourth...  
...the fifth...  
...the sixth...  
...the seventh...  
...the eighth...  
...the ninth...  
...the tenth...

The Georgic, never a popular type of poetry, is con-  
paratively rare. While Vergil was still living, several of his  
poems appear to have been recorded (1). The first, the

(2). Cf. Addison "On the Georgic".

contemporary with Vergil, wrote a treatise on the...  
the fission of the...  
...the second...  
...the third...  
...the fourth...  
...the fifth...  
...the sixth...  
...the seventh...  
...the eighth...  
...the ninth...  
...the tenth...



Criticism was not so difficult as it is now. In the 16th century, Art (1), and the other 10, were all in the same line.

(1). *Harmonia*.

On painting (2), only part of which is exact; in the 17th century

(2). *Syncretism*.

16th century Renaissance composed a poem on painting in a 16th century style. In 18th century France, the 17th century tradition of painting (3) appears; in 18th century Italy, Latin didactic

- (3). See J. G. Lambert: *Hist. de la Litt. Française*, t. IV, p. 100, et de la Litt. Française, t. V, p. 100. Age d'or des Lettres, les Lettres, Paris, 1870, t. II, p. 64, 65. La Chasse du Serf, anon. 16th c. Le Trésor de Venise, by H. de Fontaines, 1694.

based on the model of the Georgics; and in the 18th century, Italy boasts a list of Georgics (1711-1712). An unknown English writer in the age immediately following Chaucer put the prose treatise of Palladius on Husbandry into Chaucerian stanzas, with original prologues and epilogues, and occasional modifications of his own; and early in the 18th century appeared Thomas Musser's Five Hundred Pointes of Good Husbandry, a profitable and pleasant Georgic, which does not adhere to the Virgilian conventions. The first English poem which still used the Virgilian didactic model is Denham's Secrets of Agriculture, written before 1603. After that, with the exception of Milton's Horatian, published at Paris, 1661, there seems to be nothing illustrative of the type until the appearance of John Philips' Cyprian,



1706. Then for a hundred years the Georgic comes into its own, for the 18th century is the age of the georgic not only in England, but also in Italy and France. The popularity of the Vergilian didactic is one of the most interesting phenomena in an age preeminently interesting in the history of literary developments.

From the first until the last years of the 18th century poems appear, following more or less closely the Vergilian type. Early in the 19th century we find a few (straggling and) last efforts (1). Then the fate of the Georgic appears sealed, until in 20th century France, M. Francis Jammes, a reactionary in many fields, boldly took up the "strain didactic", and in his latest poem gave the world "Les Géorgiques Chrétiennes", a whole book dealing with the agricultural labors of a year (2).

- (1). Charles Clifford: The Angler: A Didactic Poem. London, 1804.  
James Grahame: British Georgica Edinburgh, 1809.  
Thomas Pike Lathy: The Anglers, 1819.  
(A steal from Dr. Thos. Scott of Ipswich).

- (2). Amy Lovell: Six French poets. Macmillan, 1915, p. .





CHAPTER V. Variations in the Development  
of the Georgic Type, Compared with Varia-  
tions in the Development of the Eclogue.

We have seen that the conventions of the Pastoral as Theocritus left it, did not remain unchanged, even in Vergil's hands; for Vergil professes to use the panegyric in a rural song, and in his eclogues continually veils an under-current of allusion personal and political. From time to time later writers continued to adapt new motives to the old conventions. In the early Christian centuries, Christian themes (1) are sung in the old forms by herdsmen of Vergilian

- (1). cf. Anthologia Latina, sive Poesis Latinae Supplementum, edierunt Franciscus Buecheler et Alexander Riese, Pars Prius, MCMVI. Lipsiae, p. 189 (Pomponii); "Versus ad gratiam domini", p.334. "Severi Sancti Idest Endelechii".

names, and later Theodulus wrote an eclogue in which Truth and Falsehood match pagan myths with Bible stories (2).

- (2). cf. Prof. Mustard on "The Pastoral, Ancient and Modern", p. 2.

Petrarch (3) discovered the value of the pastoral machinery

- (3). Herford, Op. cit. p. 111.

as a vehicle for veiled satire; Boccaccio (4) used the eclogue

- (4). *Decamerone*, p. 111.



material in the making of the first modern pastoral romance; Mantuan used it for direct satire, introducing the diatribe against woman, the contrast between town and city dwellers, the denunciation of clerical evils, the contrast between a virtuous past and a corrupt present (1). Sannazaro, imitating the

- (1). This and the contrast between town and city dwellers, are notably favorite themes in the georgic.

twenty-first Idyll of Theocritus, set a new fashion in the piscatory eclogue, in which he makes the speakers fishermen, instead of shepherds, the setting piscatory instead of pastoral. Other variations were attempted in the "nautical eclogue", where sailors speak; "venatory eclogues", songs of huntsmen; "vinitory eclogues", songs of vine dressers; "sea eclogues", songs of Tritons and mermen; and "mixed eclogues", in which the speakers are a fisherman and a shepherd, or a "woodman, fisher, and a swain" (2). And in the 18th century (3) the pastoral

- (2). For the "venatory" variation, cf. Petri Lotichii Secundi. Solitariensis Poemata quae exstant omnia. Dresdae, MDCCLXXIII. Ecl. I. & II. For examples of the other variations, cf. The Piscatory Eclogues of Jacopo Sannazaro, Ed. W.P. Mustard, Baltimore, 1914, Introd. pp. 21, 33, 42, 43, 48.

- (3). cf. Kerlin, Op.cit. p. 59, .

formulas were burlesqued in a series of town eclogues, and further variations of the type are found in a Quaker Eclogue, a school eclogue, and a culinary eclogue.



The forms of the Georgic, like those of the Pastoral, are found in many variations. Vergil sets the example, singing of tillage, of plants, of cattle, and of bees. He tells the farmer not to neglect the care of dogs useful in the chase; he remarks that he would like to dwell at greater length on gardens; he observes that in the face of certain signs no one needs advise him to cross the deep: and Hesiod before him had given advice concerning seafaring. Suggestions are not always fruitful. Vergil's too often seem to have offered a fatal fascination,--hence the long list of neglected or forgotten poems that follow more or less closely the didactic type that he perfected. Occasionally these variations are labelled Georgics; more often they are not. For their classification a knowledge of the main features of the Georgic type is necessary.

The closest imitations of Vergil deal, naturally, with rural labors, among which, not without reason, Sallust (1)

- (1). W.H.Drummond: "The Life and Writings of Oppian" Trans. of the Royal Irish Acad. Vol. XIII.

classed hunting, speaking of it as a necessary means of subsistence, not as a recreation of the rich, although it was a sport in which the rich and powerful came to delight as sages and kings have been known to delight in agriculture. So the second class of Georgics deals with rural sports, and the hunter or the fisherman is advised, instead of the farmer. A third class treats of seafaring, and we have a nautical didactic with the sea as a background, instead of the fields. The conventions of the Georgic may be transferred to any poem that treats of any



practical art or occupation; they may be adapted to Christian themes as are the pastoral conventions, or they may be used in the telling of a tale, or even in the form of dialogue, or for purposes of satire and burlesque.

The main variations in the development of the type fall into two general classes, which may be subdivided as follows:

#### Class I.

- a. The Georgic proper, a poem treating technically of any branch of farming, e.g., of tilling, of gardening, of hop growing, of bee keeping, of the care of silkworms.
- b. A poem treating technically of a rural sport, as of hunting with dogs, of angling.
- c. A poem treating technically of any outdoor occupation, as of seafaring.
- d. A poem treating technically of any practical art, following the Georgic conventions, emphasizing the necessity of honest toil, and the advantages of country life, as Armstrong's Art of Preserving Health.

#### Class II.

- a. A poem that treats of rural life, following in part Georgic conventions, and Georgic ideas, although not dealing primarily with an occupation; as Thomson's Seasons.
- b. A poem that imitates the Vergilian type, although not treating of a practical occupation, and not concerned primarily with country life, as Thomas Kirchnayer's Agri-cultura Sacra, Akenside's Pleasures of the Imagination.





- c. A poem following the Georgic conventions, purporting to give advice concerning any art or occupation, as Soame Jenyns Art of Dancing, Gay's mock-heroic Trivia, or the Art of Walking the Streets of London.
- d. A narrative poem with digressions of Georgic character, as Falconer's Shipwreck.



## CHAPTER VI. Of Agriculture.

In La Coltivazioni, I. 32-37 (1), 1132-37 (2),

- (1). Addressing Francis I, the poet, I. 26 ff, prays for aid:

Ch' io possa raccontar del pio villano  
L'arte, l'opre, gl'ingegni, e le stagioni:  
Che dovrete saver per provarmai,  
Che dal favor di voi, non d'altri, puote  
Nascer virtù che per le tosche rive  
Or mi faccia seguir con degno piede  
Il chiaro Mantovan, l'antico Ascreo;  
E mostrar il cammin che ascosogiace.

- (2). A te drizzo il mio stil; per te sono oso  
D'esser primo a versar nei lidi toschi.  
Del divin fonte che con tanto onore  
Sol conobbe e gustò Mantova ed Ascre.

III, 15-19 (3) *Alamanni* boasts of having been the first to follow

- (3). Voi mi potete sol menar al porto.  
Francesco invitto per questa onda sacra  
Che per lo addietro ancor nonebbe incarco  
D'altro legno toscano; e primo ardisco  
Pur col vostro favor dar vele ai venti.

in the footsteps of Hesiod and Vergil. Alamanni seems to ignore Rucellai's Api, (4), but it is the theme of agriculture proper,

- (4). Cf. Hauvette: *Op.Cit.* p. 176.

not precepts concerning bees, that Alamanni proudly claims to have reintroduced to Italian poetry. However, according to Hermann Oelsner (5), Paganino Bonafede, in a series of Precepts

- (5). "On Ital. Lit.", E.B. XIV, 903.



entitled Tesoro dei Rustici, began the kind of Georgic poetry fully developed later by Alamanni (1).

- (1). Oelsnerr does not say when nor where Bonafede flourished, and I have been unable to learn anything further of him, or of the Tesoro dei Rustici.

La Coltivazione did not appear until 1546. The subject of agriculture had been treated in verse over a century before in the Middle English version of Palladius on Husbandrie (2).

- (2). E.E.T.S., 52, Ed. from the Unique MS. of about 1420 A.D. In Colchester Castle. By the Rev. Barton Lodge, M.A., Pt. I. London, 1872.

E.E.T.S., 72, Pt. II. Introd. Notes, etc., ed. by Sidney J.H. Herrtage, London, 1879.

But this poem is neither Hesiodic nor Vergilian in type, being in the main a fairly close translation of the Latin of Palladius (3). The author of the Middle English poem is un-

- (3). Herrtage remarks that little is known of Palladius. He lived in the 4th c. in the time of Theodosius, and wrote a work on husbandry in 14 books. The purity of his style is remarkable, considering the time in which he wrote. His works obtained some celebrity, but the MS. version is the only known Eng. translation of his "Husbandry", although he was translated into the vernacular of almost every other country of Europe.

known, and there is no clue as to his history. It is conjectured that he was a member of one of the religious houses in Colchester, or in the vicinity, a conjecture founded on the facts that gardening was a favorite pursuit of these houses,



and that Palladius was held in repute among them. The personal interpolations of the translator throw no light on his identity, but they show that he was a devout and religious man who dedicates his work to the Christian God. The correctness of his translation, says Herrtage, is a proof of his learning, and the general character of his verse bespeaks "literary taste as well as leisure". The verse is written in rime royal, indicating the writer's knowledge and admiration of Chaucer.

The poem is in twelve books. The first, an introduction of 168 stanzas, gives a variety of general precepts on tillage, pasturage, the best methods of building, the care of domestic fowls, the necessity of good air and water, even the best articles of dress for rustics. The other eleven books give advice for each month of the year except December, treating of almost every known farm occupation, from plowing to preserving; and detailing, often with pleasant laughter, curious superstitions relative to agriculture. Palladius evidently had no care for an artistic plan, and he scorns the aid of rhetoric. The opening stanza reads:

"Consideraunce is taken atte prudence  
What mon ne moost enforme: and husbandrie  
No retnorick doo teche or eloquence,  
As sum have doon hemself to magnifie,  
What com thereof? That wyse men folie  
Her wordes helde. Yit other thus to blame  
We stynt, in cas men do by us the same.

Gesner, comments Mr. Herrtage (1), on line 4, consid-

(1). Op.Cit. p.221.

ers this to be a taunt aimed at Columnella, though Columnella gives no more occasion for it than Palladius himself; and the





latter by his remark in the last lines, seems to be conscious that he is open to this retort. It appears more reasonable to infer that Palladius had reference to Vergil; and the neglect of Vergil's sound precepts, already referred to, seems to some extent to justify the question,

"What com thereof? That wyse men folie  
Her wordes held."

The second stanza, a statement of the general subjects to be treated, recalls the stock opening of the Vergilian didactic, but there is nothing further, except an occasional moralization, to suggest the conventions of the Georgic. The Middle English translator's style has the simplicity of his age, and his precepts are far pleasanter to read than many of the 18th century episodes. It would seem that his Muse did not resent the fact that she was scorned. Read continuously, the book is a labor; read by bits, it is occasionally delightful. Stanzas like the following, the epilogue to Bk. VI., and prologue to Bk. VII, make you regret that the translator revealed so little of his own personality:

"So May is ronne away in litel space,  
The tonge is shorte, and longe is his sintence,  
Forth ride I see my gide, and him I trace  
As he as swyfte to be yit I dispence.  
O sone of God alloone, O sapience,  
O hope, of synnes drop or gile immuyn,  
Loving I to The sing as my science  
Can do; and forth I goo to werk atte Juyn".

The Middle English Palladius plays no important part in the history of the Georgic, for the world knew nothing of it until its discovery at Colchester Castle, when it was published



not for its value as a Georgic, but as a piece of literature illustrating the transitional state of the language shortly after the time of Chaucer.

Thomas Tusser's A Hundreth Good Pointes of Husbandrie, afterwards expanded to Five Hundred Pointes of Good Husbandrie (1), is the first original English Georgic of which we

- (1). Eng.Dialect So.Publ. No. 21, 1878,  
ed. by W. Payne, Esq. and Sidney J. Herr-  
tage, Esq., B.A.

have any knowledge. The Hundreth Pointes appeared in 1557, eleven years after Alamanni's Coltivazione, but except that it is a 16th century verse treatise on agriculture it has nothing in common with La Coltivazione. Alamanni professedly imitates Vergil and Hesiod: Tusser professes to imitate no one. But Covington (2) writing of the 18th century didactics says:

- (2). Op.Cit. p. 134.

"Whatever may be their beauties, the Hesiodic spirit is absent from one and all alike. If we are resolved to trace it to its lurking-places in English poetry we must ascend to times more nearly resembling Hesiod's own, when old Tusser could write not for critics, but for farmers, and the Five Hundred Points of Good Husbandry were received as respectable poetry because they were known to be good sense."

Tusser's title page is like that of Chapman's Hesiod, a fair summary of the poem's contents: "Five Hundred



Pointes of good Husbandrie, as well for the Champion, or open countrie as also for the woodland, or several, mixed in every month with Huswiferie, over and besides the booke of Huswiferie, corrected, better ordered, and newly augmented to a fourth point more, with divers other lessons, as a diet for the farmer, of the properties of winds, planets, hops, herbes, bees, and approved remedies of sheep and cattle, with many other matters both profitable and not unpleasant for the Reader. Also a table of husbandrie at the beginning of this booke, and another of huswiferie at the end, for the better and easier finding of any matter contained in the same.

"Newly set forth by Thomas Tusser, Gentleman, Servant of the Honorable Lord Paget of Beaudefert. Imprinted at London, by Henrie Denham, dwelling in Paternoster Row, at the Signe of the Starre, 1580."

These varied matters, "profitable and not unpleasant", are set forth mainly in anapestic meter(1), rough but well

- (1). For a brief but interesting discussion of Tusser's Versification, cf. E.D.So. 21, XX, XXI.  
Cf. Schipper: Eng.Metrik. Vol. II p.4/2.

1137 1.127 ff. 1.304

adapted for retention in the memory. Like the English Palladius, Tusser follows no definite artistic plan. The work is divided into 114 sections, or poems, each complete in itself. He addresses the Five Hundred Pointes to his master, "the late Lord William Paget", and to his Master's "sone and heire". He shows his acquaintance with mythology in his references to



Ceres and Pallas, as in the lines of the Epistle to Lord  
Paget's heirs. 2. 9.

Though Pallas hath denide me,  
hir learned pen to guide me,  
for that she dailie spide me,  
With countrie how I stood:  
Yet Ceres so did hold me,  
with hir good lessons told me,  
that rudeness cannot hold me,  
from doing country good.

The theme of contrast between city and country is  
treated without illusions. 2. 13.

For citie seemes a wringer,  
the penie for to finger,  
from such as there do linger,  
or for their pleasure lie:  
Though countrie be more painfull,  
and not so greedy gainfull,  
yet it is not so vainfull,  
in following fantasies eie.

The pastime feature of the Georgic is illustrated very  
happily, particularly in the verses on Christmas festivities.  
There are no long episodes nor tales of any kind, but brief di-  
gressions occur, such as the description of man's age from  
seven years to fourscore and four, the "description of an en-  
vious and naughtie neighbor, and a dialogue between two  
Bachelers 'of wiving and thriving, by affirmation and negation,'  
and the maryed man's iudgment thereof." And chap. 30 consists  
of A Christmas Caroll of the birth of Christ upon the tune of  
King Salomon. But the main feature of the whole is the use of  
Proverbial sayings, such as Chap 6:

Let house have to fill her,  
Let land have to till her,  
No dwellers, what profiteth house for to stand?  
What goodness, unoccupied, bringeth the land?





and

No labor, no bread,  
No host we be dead,

and so forth.

Like Palladius, Tusser scorns the aid of Rhetoric. ¶

5. 3., he writes:

What looke ye, I prais you shew what?  
Termes painted with Rhetorike fine?  
Good husbandrie seeketh not that,  
Nor ist any meaning of mine.

Like the translator of the Palladius, his writings show that he was a devout Christian. ¶ 105 he names the "principal points of Religion"; ¶ 106, he states his "stedfast creede", in 27 quatrains. That his religious, as well as his agricultural precepts are practical may be gathered from the lines, st. 21.

I do not doubt there is a multitude of Saints.  
More good is done resembling them than shrevving  
them our plaints.

Like the translator of the Palladius, it pleases him to translate Latin. ¶ 111, he gives "Eight of St. Barnards Verses, both in Latine and English". But unlike the Middle English writer, he sets forth the main facts of his life, in ¶ 113, a division added to the edition of 1573.

Although, unlike the English Palladius, Tusser was read and reread (1), and probably learned by heart, his work

- (1). In forty years, from 1557 to the end of the century, the work passed through 13 editions. "Yet", states the editor in his introduction, "all are scarce, and few of those surviving are perfect: a proof that what was intended for practical use had



been sedulously applied to that purpose. 'Some books' says Mr. Haslewood, in the *British Bibliographer*, No. III, 'become heirlooms from value; and Tusser's work, for useful information in every department of agriculture, together with its quaint and amusing observations, perhaps passed the copies from father to son, till they crumbled away in the bare shifting of the pages, and the mouldering relic only lost its value by the casual mutilation of time".

For a list of all the recorded editions, see *E.D.S.*, 21. XXIII, XXVII.

has no definite interrelations with other Georgics. It stands quite apart, a seemingly unique achievement in English literature.



## CHAPTER VII. Of Agriculture, Continued.

Alamanni's Coltivazione is the first Vergilian Georgic on agriculture discussed by the critics. From the end of the year 1530, Hauvette (1) tells us, Alamanni had conceived the

(1). Op.cit. p.264.

idea of writing a poem on field work (2). The idea was undoubt-

(2). Cf. W. 1, ff. of Il Diluvio Romano.

Io volea cantar, gran re di Franchi,  
L'arte, l'opre, gl'ingegni e le stagioni,  
Che fan verdi le piagge, i frutti ombrosi,  
Colmi i prati e pastor d'erbe e de'gregge,  
E ricco il cacciato d'augelli e fere.

edly suggested by Vergil, but possibly Rucellai's imitation of the Bees had something to do with it. The Tuscan poet's exile in France, his observation of the peasant life of a foreign country probably aroused his interest in agriculture. The troubled state of his native land in contrast with the peace and prosperity of France made him reflect philosophically on the happiness of peasants working undisturbed in the fields, prepared him for something of the Vergilian mood.

The poem was written in fragments, a fact which probably helps to account for its faultiness of plan. It is in 6 books, numbering in all more than 5000 lines, written in blank verse in the Florentine tongue (3). The first four books

(3). Hauvette states that the publication of La Colt. in 1546 is important in the



history of verso sciolto. The verse is in general monotonous, but it leads the way for others.

treat of agricultural labors of spring, summer, autumn and winter, the fifth is of gardens, the sixth of lucky and unlucky days. Alamanni makes use of many sources (1), but his

(1). Cf. Ginguéné, Op. cit. p. 12.  
Hauvette, Op. cit. p. 273.

debt to Vergil is by far the greatest. To quote Hauvette, "En dehors des nombreuses idées, images, expressions, ou l'on reconnaît un peu partout l'écho des Géorgiques, à certains moments Alamanni a traduit plutôt que paraphrasé le poème de Virgile". The main features of the Georgic are all present, except that Alamanni has no long episode like the story of Aristaeus. But the poem is very far from the perfection of the Vergilian model. Only so enthusiastic a critic as Ginguéné can fail to admit that the plan of La Coltivazione is not good. The first four books, of the Seasons, Hauvette remarks, are reasonable, if not artistic. Bk. V. necessarily repeats observations about the seasons. Bk. VI. absolutely lacks originality, merely translating Vergil. Ginguéné comments upon it as a long fragment, to which, after having written it, the author is unable to assign a place. It has no prologue, no epilogue, no episodes. It begins abruptly with the choice of days, and ends abruptly with presages to be drawn from changes of weather, from the song, the flight and the different habits of birds.





La Coltivazione is not, like the Georgics, preeminently a poem of Italy. Alamanni's inspiration (1) is French, not

(1). Cf. Hauvette, *Op. cit.* p. .

Italian. The dedication is to Francis I, and the poet eulogizes not his native land, but France. The country described, declares Hauvette, is that at the foot of the Alps, not at the foot of the Appenines. The fields of France inspired the Tuscan poen. When he speaks of Tuscan scenes and usages it is as of something remembered far away. His agricultural precepts are general as his title indicates. He is thinking, it seems, of instructions concerning agriculture in all countries and at all times. But so much for criticism. Hauvette observes that one of the merits most willingly ascribed to the poem is its faithful representation of what was then the culture in Tuscany.

No one can bring against Alamanni the accusation that La Coltivazione was not written primarily to instruct. On the contrary, the poet seems afraid that he will amuse his readers overmuch, as he is afraid that farm laborers will give themselves up to laziness under the pretext of enjoying holidays. He prides himself on the avoidance of long digressions, insinuating that Vergil sinned in this respect (2). But Alamanni

(2). Cf. Hauvette, Op.cit. p. 280, ff.  
Colt. III, 20-25.

Non mi vedrete andar con largi giri  
Traviando sovente a mio diporto,  
Per lidi ameni, ove più frondi, e fiori  
Si ritrovavan tal 'or, che frutti ascosi;  
Ma per dritto sentier mostrando Aperto  
I tempi, e 'l buono oprar del pio cultore.



does not entirely avoid digressions, some of which are over long, and some of which are not well placed. The Golden Age, for example, is discussed in the middle of Bk. II, in an episode of more than one hundred and fifty lines. It is abruptly introduced, and ends by proposing Francis I as an example of a wise and happy life. The description of the Golden Age is Horatian rather than Vergilian, although Vergil is imitated in part. Alamanni brings out the point that necessity begot invention, but he does not touch on Vergil's belief that it was for man's benefit that Father Jove instituted cares. He emphasizes the truth that it is man's destiny to suffer, and that he must submit. Yet, although Alamanni lingers on the bitterness of life, and dwells upon the quick coming of weary old age and death (1), it pleases him to reflect that what is lacking in us

(1). Colt. I. 329 - 342.

may be extended to others, and he looks with envious idealization on the peasant state, deciding that it is possible to show future generations that his age "si neghittoso e vil, non dorme in tutto". (2).

(2). Colt. I. 602 - 605.

M.E. Percopo (3) expresses the opinion that Alamanni's

(3). Gesh. der ital. Lit. p. 347.  
See: Hauvette, Op. cit. p. 280

precepts have been of benefit to peasants. Hauvette thinks that this is hardly likely. The success of the poem in the 16th



century he thinks due largely to its classic form. The reading public was not interested in agriculture, but resigned itself to hearing about it only because Alamanni followed in the footsteps of Hesiod and Vergil (1).

- (1). From 1546 to 1549, inc., there were four editions of La Colt., after which it was not reprinted until 1590.

The true vogue of La Coltivazione begins in the 18th century. From 1716 to 1781 the poem was printed twenty times, and the Italians venerated Alamanni as a glorious ancestor, although France unaccountably, and in Ginguené's opinion, inexcusably, neglected him.

In general Italian critics praise the poem highly. Ginguené's praise is extravagant; but he avows sadly, "La Coltivazione est un des poèmes les plus vantés qui existe dans la langue italienne, mais ce n'est un de ceux qu' on lit le plus; l'austerité de sujet en est sans doute la cause." The French critic seems to recognize no other cause, and Parini (2) con-

- (2). Principii delle belle lettere. (Opere, Milan, 1804).

siders La Coltivazione one of the books which it is a shame not to have read.

Hauvette's judgment of the poem is unprejudiced and pleasantly fearless, and Hauvette is probably the critic best fitted to write of Alamanni and of his work. Historically considered, the poem is of interest; anyone with a predilection for



Georgic poetry might read parts of it with pleasure, but it is very hard to understand how it can excite rapturous praise. A modern critic of unprejudiced mind cannot fail to pronounce it overlong, badly planned, and as a whole, very tedious.

Although many 16th century Italians wrote Georgics, no one of the age seems to have imitated Alamanni by writing a serious and lengthy verse treatise on Agriculture (1). In 1560

- (1). Thos. Kirchmayer's Agricultura Sacra, (Basil, 1550), translated by Barnaby Googe as The Boke of Spiritual Husbandry, is an equally serious attempt along religious lines. Kirchmayer applies Vergil's conventions and many of Vergil's phrases to a theological subject, treated in five books, the central topic the sowing and culture of good seed by ritual and study of the Bible. Cf. C.H.Herford: Studies in the Literary Relations of England and Germany in the Sixteenth Century, Cambridge, 1886, p. 121, ff.

Luigi Tansillo wrote *Il Podere* (2), a didactic which reads like

- (2). L'Agloga e i Poemetti, con introd. e note di Francesco Flamini, Napoli, 1893. The poem was printed for the first time at Turin, 1769.

the introductory chapters of a general treatise on rustic affairs. Tansillo, however, does not take his subject over seriously. The poem is divided into three brief "capitoli" (3),

- (3). In all, 1158 verses of smoothly flowing terza rima.





which he himself describes as "rime basse e versi giocosi" (1).

- (1). Cf. Letter to Antonio Scarampi, Flamini, p. XCIX.

Cap. I treats of the choice of location, cap. 2 mainly of the diversities of lands, and of how you may know good soils, cap. 3, of the building of the house.

The poet, familiarly conversing with a friend (2),

- (2). Signor Giovan Battista Venere. See dedication to the Poem. Flamini, p. 195.

who has recently expressed a desire to buy a farm, attempts to teach him in a few words what he has learned in years. He repeats many familiar maxims and imitates other favorite georgic conventions (3). He emphasizes the value of toil, but the

- (3). The poem lacks the stock opening, the address to the Muse, the address to a patron, the panegyric of a great man, the marking of time by the constellations, the discussion of weather signs, and there is no long narrative episode.

theme is treated less seriously than in the poems of Vergil and Alamanni. One would hardly characterize Il Podere as a "glorification of labor". The praise of country life in contrast to city evils, and the directions for the recognitions of soils are the most Vergilian features of the poem.

You are advised to buy what costs least and pleases most; you must consider what will be best for your physical well being and for your peace of mind; and you are advised to



choose a mountainous region because of the view. Tansillo makes no pretense of delivering precepts for the benefit of an uneducated peasantry.

Like Alamanni, he makes a strong point of evils due to bad neighbors (1), and like Alamanni, he has a digression

- (1). Colt. IV. 344, ff. Pod. I, 357, FF; II, 1, ff.  
Cf. also Praedium Rusticum, I, p. 7, ff.

arising from this theme. But Alamanni has a long and serious episode on enigrations ancient and modern. Tansillo gaily tells Aesop's fable of the tortoise who asked the privilege of carrying her house on her back, in order that she might be able to avoid at will distasteful neighbors. The theme of present-day corruptions appears in the poet's denunciation of the ravages made by the "galeoti" along the Neapolitan coasts, while Naples sleeps! And a reference to foreign countries occurs in the same passage. The poet professes himself a man of peace, but he considers it his country's duty to make war against such outrages (2).

- (2). Pod. II, 121 - 147.

Discoursing on the differences of soils, he pauses to give a brief account of the Golden Age (3), and the evil

- (3). Pod. II, 163 - 188.

times that followed, due, according to his version, to the theft of the heavenly fire and the plucking of the forbidden apple.



He adorns his moralizations on the effects of thrift and industry by telling Aesop's fable of the dying man who requested his sons to dig for buried treasure in their vineyard (1), and by narrating Pliny's story of the husbandman

(1). Pod. II, 189 ff.

tried for sorcery because of the great produce of his small farm. (2).

(2). Pod. II, 201, ff.

Renee Rapin, Hortorum, IV, 124, ff, tells the same story, making the hero a "farmer of the Marsic race", who shows his well polished implements, and produces his stout wife and daughters as accomplices in his magic arts.

Delille, L'Homme de Champs, II, 90, ff, repeats the story, but cites his source, Plinii Hist. Nat., lib. XVIII, Sect. VIII, C. Turius Cresinus, a liberated slave, the accused.

A discussion on roadways leads to a digression on the woman question (3), an episode not paralleled, so far as I

(3). Pod. III, 28, ff. Tansillo shows himself very generous minded towards the weaker sex. It is both interesting and edifying to know that a 16th century Italian thought it worth while to remind noble gentlemen that they are not savage consorts that women are not beasts of the stable, that their pleasure must be considered, and that if you take them to the country you must provide ways by which they may sometimes have other things to look at besides trees and hedges.

have discovered, in any other Georgic.



Considering his friend's spiritual needs, the poet advises him to have "un Magion di Santo" (1) nearby. Thus his

(1). Pod. III, 46, ff.

soul will have more advantages than if he were in the city. The city has more pastimes, but it also has more evils. Blessed is he who realizes his happiness among cultivated hills and valleys, and fields. Happy he who knows the causes of things and can tread underfoot all fears of fate and death (2). But

(2). Cf. Georg. II, 475 - 495.

happier he who having seen the world betakes himself to the country, and gives himself to God. "Would that I", cries the poet, "might betake myself to the plains at the foot of a mountain, and there amid the joys of family life put into practice the arts taught in writing by Cato, Vergil, Pliny, Columella (3) and the others". An idyll of the innocent joys of

(3). "Columella", says Flamini, is the source among the ancients most freely plundered by Tansillo.

country life follows, with a companion picture, politely satirical, of the luxury, the hollowness, and the vice of city life.

The unexpected close of the poem, writes Flamini, is worthy of note. It is particularly worthy of note as the conclusion of a Georgic. After a number of varied precepts concerning the building of the house, and its situation among gardens and woods, the poet affects to discover that his friend





is in love. Encouraging him, the poet cries:

"Et io vi dico: Fratel mio, seguite,  
Seguite Amor.....  
Che sembra un'alma, dove Amor non Stanze,  
Casa di notte senza foco o face! (1).

(1). Pod. III, 331.

following his advice with a digression on the theory of love, after which he remarks: "While I believed that we were going to a country place, our feet were leading us to the forest of Love. Here let the way be ended,

"Qual il poder si compri, io v'ho già mostro,  
A consiglio d'antichi e di moderni perché sia  
buono e degno d'esser vostro.  
Se gli affanni domestici o gli esterni  
Non m'impediscon, forse, un dì di questi, dirò  
come si tratte e, si governi (2)."

(2). Pod. III, 364.

Tansillo never fulfilled his promise, but in 1566 he wrote La Balia (printed 1767) a didactic exhorting noble ladies to nurse their children themselves. Tusser, in the Five Hundred Pointes, 92, treats the same subject under the heading, "The Good Motherlie Nurserie".

The poem ends with the regret that few indeed come to honor Flora, Pomona, Ceres, and Leneus:

"Ma non possan mai punto abbandonarlo.  
E quanto scrisse il Mantovan, l'Ascreo  
Il Greco e'l Moro, e chi 'n su'l Tebro nacque,  
Di buon vi venga, e fuggane di reo:  
E piaccia sempre a voi più che non piacque,  
Ed al produrre ed al servir de' frutti,  
Propizie egli abbia le stagiono e l'acque  
L'aure e le stelle e gli elementi tutti.

Il Podere has been praised as among the most brilliant writings of Tansillo's time. Certainly it is one of the few



really charming imitations of the Georgics, an interesting illustration of the possibilities of the type. The poet is inspired by no high call to instruct a nation, and he makes no claim to tread heights untrodden before. He has no episodes descriptive of nature; and he does not write as if from experience of the joys of country life,--rather as if he has read much of them and dreamed more. Flamini says of Il Podere that it is a free and judicious imitation, but it is more; an imitation made alive by a gracious personality, and the sure touch of the artist who writes sometimes lightly, sometimes earnestly, but always simply and naturally, because his heart is in what he has to say.

Il Podere is a slight work. Naturally it will not bear comparison with Vergil's Georgics, and had Tansillo attempted a serious agricultural treatise he would probably have failed. But he was wise enough to realize the scope of his powers, and in his third capitolo he succeeded in achieving a poem that even the stern critic Carducci praises (1).

- (1). That Il Podere was not printed during the poet's lifetime was probably due to his own desire. Flamini cites five editions that appeared between the first imprint of 1768, and 1810. The didactics of Tansillo seem to have shared the vogue of La Coltivazione in the 18th century.



## CHAPTER VIII. OF AGRICULTURE. Concluded.

No further verse treatises on the general features of agriculture seem to have been written until the 18th century, when we find the efforts of De Rosset (1), Vaniere, and Dodsley.

(1). Cf. Op.cit., 13, 1402.

Pierre Larousse (2) gives a brief account of De Ros-

(2). Op.cit. .

set's nine books on Agriculture, which may be summed up as follows: The poem treats successively fields, vines, woods, meadows, poultry yards, plants, kitchen gardens, pleasure gardens, pools, and fish ponds. The writer uses some bizarre digressions concerning the vine, beginning with a description of the deluge, and ending with an account of carnival. His verses are in general lacking in color and relief, but he has some agreeable details and some successful passages. There seems no great reason to regret that the book is not to be found in our libraries.

Jacques Vanière began by publishing several short Latin poems (3) Georgic in character. Encouraged by their

(3). Stagna. Columbae. Ol us.

success, he published them as parts of a detailed work,



entitled Praedium Rusticum (1), a Georgic of no less than

- (1). Nova Editio Auctior et Emendatio,  
Parisiis, M. DCC. XLVI. A book worth  
consideration, if only for the woodcuts  
that illustrate each book. Marginal notes  
aid the reader in a study of the use of  
Georgic features.

sixteen books, in all, nearly ten thousand lines that treat of  
almost every subject connected with country life, from the  
buying of an estate, and the keeping it in repair, to details  
of the chase.

The poem was published in 1730 at Toulouse, it was  
translated into French by Bertrand d'Halouvy in 1756, after  
the author's death, and according to Pierre Larousse (2), "de

- (2). Dict. Univ. 15, 764.

l'aveu des meilleurs critiques, il s'est approché de Virgile  
autant qu' il est permis aux poètes latins modernes de le  
faire", which would seem to be a warning to modern poets not to  
attempt to write Latin. Delille, De Rosset and Saint Lambert  
consider it in their discussion on the Georgic (3). But it is

- (3). Cf. Ch. I. p. .

of interest mainly as a Georgic, illustrating the curious  
hold that the type had on the 18th century mind, showing the  
manner in which the same themes recur over and over in the  
Georgic. But it is of no importance as a poem, or in the  
general history of literature.





Dodsley's Agriculture (1). appeared in 1754, a poem

- (1). Robt. Anderson: Brit. Poets, Vol. XI.  
Dodsley had planned to write a poem  
in three books; I, Agriculture, II, Com-  
merce, III, Arts, entitled Public Virtue.  
He completed only the first.

in three cantos, written in blank verse. The first canto is mainly introductory, dealing with general advantages of the farmer's life, but various farm implements are recommended, and technically described. The second canto treats of soils and trees, the third of harvest.

In the preface Dodsley states his limitations, admitting that he has little learning (2); but his poem shows that

- (2). This fact is noteworthy, for all the other imitators of the Georgics, unless Falconer be classed among them, are men familiar with the classics from youth.

he is well acquainted with the Vergilian didactics and that he has great reverence for his model. Altho he does not imitate the unity of plan in the Georgics, he carefully follows the Georgic conventions.

The poem is addressed to the Prince of Wales; and Pure Intelligence, Genius of Britain, is invoked. The Muse figures prominently. She disdains, he it noted, idle themes, and the farmer is bidden to attend her and thus become frugal and blest; so shall Industry give him peace, while the Great, diseased by luxury and sloth, envy him.



A narrative episode tells the romantic tale of a milkmaid, Patty, whose conventional charms, "ivory teeth", "lips of living coral" and "breath sweeter than the morning gale" win the love of Thyrsis, who altho he is her social superior marries her and lives with her in a state of Golden Age happiness.

The imitation of the "O Fortunatus Nimium" (1) is

(1). Cf. Georg. II. 458f

perhaps the more pleasing for the poet's lack of Latin (2). He

(2). Cf. Agricult.

knows the meaning of the simple life, and has learned to value truly "the gracious nothing of a great man's nod". The passage ends with the religious note that "rural joys invite to sacred thought and meditation of God (3).

(3). Cf. Akenside, Pleas. of the Imag.

Being an 18th century poet, and an imitator of Vergil, Dodsley burns to explore the secret ways of sweet Philosophy, but he particularly wants to know the causes of fruitfulness in the vegetable world, and because of this desire ventures upon an allegory in which he attempts to explain the theory of vegetation.



The second canto has many echoes of Vergil, and Thomson's influence can be seen. The poet's dreams of an ideal estate are 18th century dreams in accord with the new English fashions of landscape gardening, and are based on his intimate and loving knowledge of Shenstone's Leasowes and Lyttleton's Hagley.

The canto ends with a passage on Epicurus and his lessons, emphasizing the belief that the end of life is happiness, and virtue the means to that end. The whole passage is a rhapsody on the blessings of retired rural life (1).

(1). Cf. The conclusion of Georg. II.

The third canto covers harvesting, the products of England's soil, and the care of cattle. In the section on harvesting, the theme of the ills that constantly threaten is treated with an 18th century note in a prayer to Heaven to protect the farmer from the carelessness of the huntsman (2 )

(2). Cf. Shenstone, Rural Elegance, St. 2, 7, ff.  
Gay, Rural Sports, II, 281, ff.  
Somerville, The Chase.

And Dodsley makes an outcry against the oppressions of the rich, but he very justly dwells upon the fact that some wise and good masters still exist.

In a visit to the happy Patty of Canto I, precepts are delivered for cheesemaking and the care of horses, the latter topic calling forth a protest against the unnecessary cruelty



of drivers of draught horses (1). The poem closes with an

(1). Cp. Gay, Trivia.

The theme of cruelty to animals is very frequent in 18th c. literature, culminating in Cowper's Task, VI, 38, ff., 459 ff., 594.

address to the Prince of Wales, urging him in the Georgic spirit to embrace the arts of peace rather than the arts of war.

Dodsley's poem is not a long and detailed treatise on agriculture like the treatises of De Rosset and Vanière, but it has been considered less than even those ill fated efforts. It can hardly be called good poetry, altho it has some pleasing passages. But it is interesting partly because it illustrates 18th century habits of thought, chiefly because Dodsley wrote it. That one of the most successful of London booksellers, associated with the most brilliant men of the day, should have thought it worth while to write a Georgic is significant of the literary taste of the period. That the poem met with some approbation, and that Dodsley realized its imperfections we may judge from the fact that Horace Walpole writes to Dodsley (2),

(2). Nov. 4th, 1753.

"I am sorry you think it any trouble for me to peruse your poem again. I always read it with pleasure".

Erasmus Darwin might be expected to have written a Georgic, but he did not. The nearest approach that he made to following this literary fashion is in his Phytologia, or the





Philosophy of Agriculture and Gardening (1), a prose work pub-

(1). Dublin, 1800.

lished 1799, in which at intervals he breaks into verse.

Discussing the effect of winds (2) he quotes the old

(2). Sect. XIII, 2,2,p. 277.

proverb:

"The wind from north-east  
Destroys man and beast:  
The wind from south-west  
Is always the best."

He translates Vergil's lines on grafting (3) into

(3). Sect. XV, 1, 5. p. 356.

rimed couplets; he delivers a verse theory on a method of  
producing flower buds in preference to leave buds (4). He con-

(4). Sect.  
A theory first delivered in the Botanic  
Garden, 4, 470, note.

cludes his section on the art of producing flower buds (5) with

(5). Sect. XV. 2, 6.

a verse quotation from the Botanic Garden (6). And in writing

(6). Vol. I. 4, 455.



of fruits (1), he prefaces a poetic outburst with the remark:

(1). Xv. 4, 5. p.391 .

"The following lines are inserted to amuse the reader, and to imprint some of the foregoing doctrine on his memory".

To show what Darwin might have done in the way of a Georgic, I quote a specimen from The Art of Pruning All Trees:

Behold new-grafted trees in spring,  
Ere the first cuckoo tries to sing:  
But leave four swelling buds to grow,  
With wide-diverging arms below;

and another still more characteristic specimen from The Art of Pruning Melons and Cucumbers:

When melon, cucumber and gourd,  
Their two first rougher leaves afford,  
Ere yet these second leaves advance

Arm'd with fine knife or scissars good  
Bisect or clip the central bud:  
Whence many a lateral branch instead  
Shall rise like hydra's fabled head.  
When the fair belles in gaudy rows  
Salute their vegetable beaux:  
And as they lose their virgin bloom,

Lop as each crowded branch extends,  
The barren flowers and leafy ends.

He concludes a section on leaves and wood with a poetic address to Swilcar Oak (2), which he thinks "may amuse

(2). Sect. XVIII. p. 116. .

the weary reader". And his final outburst is really a brief



Georgic on the cultivation of Brocoli (1), translated in part

(1). Sect. XIX. 8, p. .

from the elegant Latin poem of Edward Tighe (2), Esq. This

(2). I have not been able to identify Edward Tighe.

remarkable production begins as follows:

There are of learned taste, who still prefer  
Cos-lettuce, tarragon and cucumber;  
There are, who still with equal praises yoke  
Young peas, asparagus and artichoke:  
Beaux there are still with lamb and spinach nursed,  
And clowns eat beans and bacon till they burst.  
This boon I ask of Fate, where'er I dine,  
O, be the Proteus form of cabbage mine!  
Cale, colewort, cauliflower or soft and clear  
If Brocoli delight thy nicer ear.  
Give, rural Muse, the culture and the name  
In verse immortal to the rolls of Fame.

Directions follow for sowing cabbage seed, hoeing the young plants, etc., the time for each successive labor being marked by the zodiacal sign; and the effort concludes with the following address to the writer whose "elegant Latin verses are in part translated",

"Oft in each month poetic Tighe, be thine  
To dish green Brocoli with savory chine:  
Oft down thy tuneful throat be thine to cram  
The snow-white cauliflower with fowl and ham;  
Nor envy thou, with such rich viands blest,  
The pye of Perigord, or Swallow's nest".

In 1809, James Grahame published at Edinburgh a quarto edition of 340 pages in blank verse, entitled British Georgics. A few extracts from the poem may be read in Aikin's



British Poets (1), and a brief article in the Edinburgh

(1). Vol. 3, p. 288.

Review (2) gives some idea of the work as a whole. The writer

(2). 1810. Vol. 16, p. 213.

in the Review expresses his opinion that the poem will not remove the general objections to didactic poetry; he praises the descriptions as drawn from first hand observation, and notes that the poet speaks very affectionately of Scotland. The comment on the name of the poem is of particular interest: "The 'Georgics' may be, as Mr. Grahame assures us, the proper appellation for all treatises of husbandry in verse, the 'Scottish Farmer's Kalendar' would have been a title more descriptive of the plan and substance of the work before us. The scenery Scotch, the poem divided into twelve parts or sections arranged in order, and under the names of the twelve months of the year, with full directions for all farm work in each month respectively."

The British Georgics seem to have been the last serious attempt at a didactic dealing with general agricultural precepts (3). If any other poems of this nature were written,

(3). Miss Lowell describes Francis Jammes' latest poems, Les Géorgiques Chrétiennes, as "a whole book dealing with the agricultural labors of a year". But altho Mr. Jammes' book deals with field work, it cannot be called a treatise on husbandry. Parts of it suggest slightly Bloomfield's





Farmer's Boy, other passages suggest Thomson's Seasons. As the name indicates, the poem is in character predominantly religious, but it is not treated as one might perhaps expect from the title, like Kirchmayer's Agricultura Sacra. Les Georgiques Chrétiennes represent a development not quite like anything else in the history of the Georgic type. Further discussion of the work must be left to a later Chapter, which at present I am unable to complete.

even their names have become lost to the public; and Grahame's work, far from "removing the general objections to didactic poetry" has almost completely passed into oblivion.



## CHAPTER IX. OF GARDENS.

Vergil, regretting that he is "debarred by scanty space (1) from lingering on the theme of "Gardens", leaves it

(1). Georg. IV. 147 - 148.

to others who will come after him. Columnella was the first to undertake the task (2). He begins his Carmen de Cultu Hor-

(2). Rei Rusticae. Liber Decimus. Vpsaliae.  
MDCCCCII.

torum:

Hortorum quoque te cultus, Silvius, docebo  
Atque ea, quae quondam spatiis exclusus iniquis,  
Cum caneret laetas segetes et munera Bacchi  
Et te, magna Pales, nec non caelestia mella,  
Vergilius nobis post se memoranda reliquit.

After this introduction, he proceeds with precepts on gardening, treats of sites, of soils, of irrigating, etc. He imitates Vergil in the use of mythological allusions, in the marking of time by the constellations; in references to the names of foreign countries: but his effort has nothing truly Vergilian. He was no doubt moved by a pious motive, but he would perhaps have been wiser had he written of gardens in prose.

The Middle English Palladius has some interesting pages on gardening. Tusser has a few stanzas on the subject,



giving general rules how to know good land, when and how to "sow and set" (1).

- (1). 46 - 18 ff. In "Marches Abstract", 38 he gives long lists of various seeds, herbs and flowering plants, naming their uses and the time to sow or set them.

Alamanni begins his book on gardens (2) with an in-

- (2). Colt. V. "I giardini, Come si coltivano in ogni stagione".

vocation to Priapus, followed by an extravagant eulogy of King Francis and a tribute to the gardens of Fontainebleau. He discusses digging and manuring, and the varieties of flowers, moralizing on the power of industry and art to accomplish all things; and digressing at great length on the differences in animals, men and races.

He sings of flowers, roses, lilies and hyacinths; and of the tree of the Hesperides, the golden fruit of the tropics; of humble but equally useful plants, artichokes, cucumbers, gourds, onions, etc.; making little more appeal to the imagination when he writes of roses and hyacinths than when he talks of cucumbers and gourds. However, his practical advice is worth considering; his pious reflections seem none the less devout, his account of the small annoyances of gardening none the



less depressing, because they are what you expect to find in a Georgic.

Altho Columella is one of Alamanni's sources (1), Bk.

- (1). Cf. Ginguene, Op.cit. p. 12  
Hauvette, Op. cit. p. .

X is neither used nor referred to by the Florentine poet. However, Alamanni does not claim, as does Renee Rapin, to explore  
"With bold attempt a way untrod before" (2).

- (2). Tiraboschi, Op. cit., p. ., naming  
Giuseppe Milio Voltolina's poem Della  
Cultura degli Orti, 1574, remarks: "Had  
Rapin known of this poem he would not have  
boasted of being the first to write of  
gardens".

Rapin's Hortorum (3) is in four books: "Of Gardens",

- (3). Paris, 1665.

"Of Trees", "Of Waters", and "Of Orchards", all systematically planned and written according to the Vergilian model, imitating carefully the Vergilian motives.

In the preface Rapin defends his methods, particularly his digressions, and his selection of only the more general fruits. His digressions, he says, are warranted by the practice of the Greek poets, his use of selection by the example of Vergil. The end of didactic poetry, declares Rapin, is to instruct, and this is the chief end of poetry in general. The moral however does not shoot point blank, but hits the mark none





the less effectively. The great art of poetry is that of pleasing, whence it persuades, and herein it excels even philosophy, whose sole aim is to inform the understanding.

Rapin lives up to his principle of not shooting the moral point blank, for he digresses continually, telling a story about almost every flower he names. An interesting episode arises from an account of the uses of flowers, the story of a happy Swain, who raised flowers for the curing of ills. Rapin suggests the writing of a medicinal Georgic, but leaves the task to someone else (1).

- (1). Hortorum I.  
Armstrong's Art of Preserving Health, and  
Fracastoro's Sifilide do not quite answer  
to the title of "Medicinal Georgics".  
Grainger, Sugar Cane, has a passage on  
medicinal herbs.

Rapin's poem is particularly interesting for its precepts of formal gardening. Box hedges, straight gravel walks, and the esplanade, delight the poet's eye. He would have shuddered at the thought of the "studied negligence" of the English garden.

Hallam (2) writes of Rapin: For skill in varying and

- (2). Introd. to the Lit. of Europe in the 15th, 16th, and 17th c. In 2 vol. N.Y., 1842.  
II, 382.

adorning his subject, for truly Vergilian spirit in expression, for the exclusion of feeble, prosaic or awkward lines, he may perhaps be equal to any poet, to Sannasarius himself. His



cadences are generally very gratifying to the ear, and in this respect he is much above Vida. But his subject or his genius has prevented him from rising very high; he is the poet of gardens, and what gardens are to nature, that is he to mightier poets". But remembering Vergil, surely one needs not to hesitate to say that it is Rapin's genius, not his subject, that prevents him from rising very high.

Rapin's Horti was translated into French and English, and like other Georgics, seems to have been most widely read in the 18th century (1). In 1728, Bernard Lintot, the pub-

- (1). The 2nd French translation in prose, printed with the Latin text, is by MM. Vyron and Gabiot, a new Ed., Paris, 1802. It was suggested by a reading of Delille's Jardins.

An English translation appeared in London, 1673, in Cambridge, 1706, (the year of the publication of Philip's Cyder), and in London, 1728, the latter Jas. Gardiner's "Englished Version", Ed. 3. In the same year appeared also John Lawrence's Paradise Regained or the Art of Gardening.

lisher of Jas. Gardiner's translation, tells us, books of gardening were in great vogue, and gentlemen were curious about looking into them. Lintot writes: "I will be bold to say that there is nothing in the whole Art of Gardening which is not to be found in Rapin, and that adorned with all the embellishments and Advantages that the greatest genius of his age could possibly give to so pleasant a subject in poetical dress. Compare" adds Lintot, "the judicious Mr. Evelyn's opinion of it." The "judicious Mr. Evelyn" ends his Sylva or Discourse of Forest Trees, with the following encomium: "I conclude this



book and whole discourse, of that incomparable Poem of Rapinus, as epitomizing all we have said. I cannot therefore but wonder that excellent Piece, so elegant, pleasant, and instructive, should be no more inquired after". Lintot continues: "It would be superfluous after this one encomium of Mr. Evelyn's, considering his character for veracity, Judgment in Poetry, and Skill in Gardening, to add any more in praise of the Original."

Lintot adds that he has been enjoined to silence concerning the translator, but he cannot forbear to raise his voice in praise, and after Rapin's preface he prints several poems in Latin and English, ecomiums of Mr. Gardiner's excellent translation.

Mr. Gardiner's translation is done into 18th century couplets, in 18th century style. His poem might very easily pass for an early 18th century production, but it does not abound in the circumlocutions so prevalent in the 18th century Georgics, and Rapin's formal gardens are in striking contrast to the landscapes of Knight and Mason and Delille.

The first original English didactic on gardens seems to be the rare and curious so called "Poem" of John Lawrence, "Paradise Regained: or the Art of Gardening" (1). To one un-

- (1). For my knowledge of the contents of the rare and valuable edition of 1728, I am indebted to my friend Mr. Hyder E. Rollins, who kindly read it for me at Harvard.

interested in the Georgic, this work, whose title promises so



much, is a "dreary poem, so called, of 59 pages". A plague, it seems, is raging in town, so that the poet leaves,

"And now retir'd to Streams and Sylvan places,  
With other fine Poetical Parades,  
To stations near, where Cowley tuned his Lyre,  
To Hills, exalted more by Denham's Fire,  
In Muses' Seats affect the Muses style,  
And Fancy feels a Heat more Juvenile.  
Often, amus'd with Feats in Gardening,  
Delightful Exercise, I work and Sing.

These feats are then described, after which it appears that "at one view" we may see the Myrtle, Citron and other tropical trees.

Then food plants are described, the author exclaiming,

"Assist me, therefore, Goddess, to express  
Such things as these if harsh, with easiness"

"Such things as these being cabbages, asparagus, artichokes, beans, etc. (1).

- (1). One wonders whether it was from his knowledge of the Georgic, or from his ignorance of it that Dr. Johnson made his caustic comment on the theme of Grainger's didactic. "What could he make of a sugar cane? One might as well write, The Parsley-bed, a Poem, or The Cabbage-garden, a Poem."  
Cf. Life by Boswell, Ed., Hill, II, 520.

A passage on medicinal herbs follows, possibly inspired by Rapin.

"Herbs Physical of divers qualities,  
I plant and in good order Methodize,  
.....  
In short whatever Malady you name  
That Death portends, or tortures human Frame,  
Whether Catarrhs, with constant flux of Rheum,  
Or hectic Heats, that inwardly consume.  
If Dropsy's Waters to th' Abdomen flow,





Or Stone the Back, or Gout torments the Toe,  
Or if by chance, the Veins with Poisons swell,  
Here grow those Herbs, that all these griefs repel".

He describes the mutual confidences established between himself and the Bees, gives an account of the birds that visit his garden, and thus prefaces his conclusion,

"And having now described in some degree  
Perhaps with too great Partiality,  
A rural settlement that pleases me;  
To make some Recompense, if I offend,  
Would tack this useful Moral to the End".

A moral which takes up five pages. Could anything be more characteristic of the spirit of the 18th century? A bad poet offers to make Recompense for his bad poetry by "tacking a useful moral to the end".

Vaniere has among his sixteen Georgics one on the kitchen garden (1), 594 lines, given chiefly to precepts on the

(1). Op. cit. IX. Olus.

subject. Others may sing of gardens redolent with beautiful flowers. He will devote himself to the humbler but more useful products of the Kitchen Garden, once meditated by the divine Maro. He refers to Rapin, who bore away the "first honors of the garden", but he does not mention Alamanni nor Columella. He has a few lines on lilies and roses, "which flowers have also their "sober uses", but in the main he fulfills his promise. With the exception of a Cain and Abel story without the tragic ending, and a mythological episode, he devotes himself almost wholly to the culture of vegetables dear to the French.



## CHAPTER X. OF GARDENS. Continued.

William Mason's poem, The English Garden, (1), marks

- (1). Chalmers, Eng. Poets, XVIII, 379. In 4 bks. (the first published 1772, the last 1782) of mediocre blank verse. Mason is better known as the friend and biographer of Gray than as the author of the Eng. Garden. At Gray's suggestion, he undertook to write the poem: Bk. IV begins with an elegiac address to Gray.

the beginning of a new epoch in the history of didactics on gardening. Mason has nothing to say of cabbages and parsley beds. Like Rapin, he writes for the rich, but he scorns precepts such as Rapin's, for the main object of his poem is to overthrow the rule of the formal garden, to encourage the newly awakened taste for romantic landscape effects. And in his teaching he introduces another note new to the didactic, a combination of the principles of painting with poetry, the address to great painters, and the invocation to Painting (2).

- (2). Cf. Courthope, Hist. of Eng. Poetry, VI. III.

All the familiar features of the Georgic are present in The English Garden, except the use of proverbial sayings, the description of country pastimes, and the description of weather signs. Also Mason has passages in praise of the advantages of simple country life (3), but the spirit of the

- (3). Eng. Gard. .



poem is not the spirit of Vergil, for Mason glorifies not the power of labor, but the power of taste combined with wealth, and his one picture of cottage life (1) is marked by the well-

(1). Eng. Gard. II.

bred Englishman's patronizing attitude towards the simple rustic; it has the sensible gentleman's point of view, entirely lacking Vergil's deep and understanding sympathy with the Italian peasantry. (2).

(2). Eng. Gard. .

The poet declares that he does not court popular applause, but writes to soothe his grief for his wife (3); how-

(3). Twentieth century readers may think that Mason was wise not to have counted on popular applause, but Chalmers in his biographical introduction to the Eng. Gard. remarks that "altho the usual objections to didactic poetry are undoubtedly in force against this specimen, yet the English Garden was read with avidity and approbation."

ever he admits that he cannot plead the ruggedness nor the unpopularity of his subject, for he writes:

"With such a theme, I sing  
Secure of candid audience (4)"

(4). Eng. Gard., II.

In describing fences, however, he makes the characteristic Georgic complaint of the difficulty of his



task (1), and in 18th century fashion attempts to elevate his

(1). Eng. Gard. II.

lowly subject by absurd circumlocutions (2). Exulting in the

- (2). Beers: A Hist. of Eng. Romanticism in the Eighteenth Century, N. Y., H. Holt & Sons, p. 123. Professor Beers, who has no patience with didactics, writes: "The influence of Thomson's inflated diction is here seen at its worst. The whole poem is an object lesson on the absurdity of didactic poetry. Especially harrowing are the author's struggles to be poetic while describing the various kinds of fences designed to keep sheep out of his enclosures.

'Ingrateful sure,  
When such the theme, becomes the poet's  
task', etc.

Accordingly he dignifies his theme by speaking of a net as the 'sportsman's hamper toils', of a gun as the 'fell tube  
Whose iron entrails hide the sulphurous blast,

Satanic engine'.

An ice house becomes a conundrum,

'a structure rude, where

Winter pounds

In comic pit his congelations hoar,  
That Summer may his tepid beverage cool  
With the chill luxury'"

proud theme of forests, he suddenly cries

"My weak tongue feels  
Its ineffectual powers, and seeks in vain  
That force of ancient phrase which, speaking, paints,  
And is the thing it sings. Ah, Vergil, why  
By thee neglected was this loveliest theme,  
Left to the grating voice of modern reed?  
Why not array it in the splendid robe of thy  
Rich diction, and consign the charge  
To Fame, thy hand-maid, whose immortal plume  
Had born its praise beyond the bounds of Time" (3).

(3). Eng. Gard. III.

A lament that seems due not to modesty alone.





As a treatise on the management of landscape effect, The English Garden is in general sensible, the poet shows the artist's appreciation for color and distance, and he is alive to the influence of fragrance, as well as of color. As a poem it illustrates many of the worst faults of the age, altho Nathan Drake (1) pronounces it the most finished and

(1). Literary Hours, London, 1820, II, 113, ff.

interesting specimen that the English possess in the Mode of the Georgic (2); and Courthope, who grants Mason's pedantry and

(2). Drake is almost as exaggerated in his praise of the English Garden as Ginguene in praise of La Colt. However, an acquaintance with Dr. Drake's sentimental tale of Maria Arnold would prepare one for the critic's enthusiastic view.

want of humor, makes the following comment: "Warton's praise of The English Garden as a composition in which 'didactic poetry is brought to perfection by the happy combination of judicious precepts with the most elegant ornaments of language and imagery' is not undeserved" (3). Courthope, unlike Professor

(3). Op. cit. VI. p. .

Beers, is always just: the poem has many passages of poetic beauty (4), but its main interest is that it begins a new

(4). Cf. Eng. Gard, I.



fashion in the Georgic, and that more perhaps than any other Georgic it represents the conflicting ideas of the last quarter of the 18th century. The poet invokes Simplicity, declaring that his song "belongs to her", and he belies his words on almost every page. "Simplicity", he declares, is his guiding deity, but it is the "Muse" who teaches how to make paths, to form fences, then "mounts to sing of forests". Nature and Liberty, beloved 18th century words, occur repeatedly, but Nature must be wedded to Art and Liberty must be restrained. Mason unites the romantic yearning for solitude and dim-lighted glades, with the classic hatred of superstition; the romantic love of monastic ruins, with the classic scorn of inmates of monasteries. His most romantic passages illustrate the neo-classic delight in moralizing, and his final episode represents chiefly the worst strain of romanticism, the "graveyard school's" tendency to revel in the "luxury of grief".

The introduction to this episode,

"Precepts tire, and this fastidious age,  
Rejects the strain didactic, try we then  
In livelier narrative the truths to veil  
We dare not dictate",

reveals the poet's weakness, and seems perhaps the most ungrateful remark ever made about the 18th century, for surely if any age has suffered in patience "the strain didactic" that age is the 18th century.

The poet resigns the "Dorian reed" to youthful bards; he is hopeless of general praise, "well repaid if they of classic ear" accept his song, and may turn the art he sings to



soothing use in the ill omened hour

"When Rapine rides  
In titled triumph, when Corruption waves  
Her banner broadly in the face of day".

But he ends with a prayer that the "long-lost train of virtues may return to save Albion's throne, her altars, and her laureate bowers".

Younger English bards, Cowper, and William Knight were to take up the Dorian reed with more or less success, but in the meantime, Delille published his poem Les Jardins (1),

- (1). Nouvelle Ed. Considerablement Augmentee, Paris, 1801. Besides writing Les Jardins, Delille translated Vergil's Georgics, and wrote L'Homme des Champs, ou Les Georgiques Françaises.

which was inspired by the prevailing taste for the newly imported fashion of the English Garden.

In the preface to the revised edition of 1801, Delille observes that his poem has a great inconvenience, that of being a didactic, a species necessarily a little cold, especially to a nation that, as has often been remarked, can scarcely endure anything but verses composed for the theatres. He refers to Vergil's sketch of gardens, and to Rapin's work, but he does not mention Columella, nor Alamanni's poem on Gardens. Of Rapin he writes: "Ce que le poète romain regrettoit de ne pouvoir faire le poète Rapin l'a exécuté. Il a écrit dans la langue et quelquefois dans le style de Virgile, un poème en quatre chants, sur les jardins, qui eut un grand



succes dans un temps où on lisoit encore les vers latins modernes. Son ouvrage n'est pas sans elegance; mais on y desiroit plus de précision, et des épisodes plus heureux". He criticises the too great regularity of Rapin's plan, and writes of the formal gardens described by the older poet, "Par-tout elle regrette la beaute un peu désordonnée, et la piquante irregularite de la Nature.....Ses jardins son ceux de l'architecte, les autres sont ceux du philosophe, du peintre et du poète."

He disclaims any debt to Mason, stating that Les Jardins was composed long before he read The English Garden. He makes a defense of the "genre didactique", and of Les Jardins, justifying himself against those who accuse him of having written solely for the rich; and he claims finally that that twenty editions of the poem, besides numerous translations, answer the severest critics.

Delille's poem, like The English Garden, is a Georgic characteristic of the 18th century (1). Like The Eng-

- (1). Delille omits the constellation device, and the discussion of weather signs.

lish Garden, it is a treatise on the best methods of securing landscape effects, and like Mason, Delille decries the old formal methods; but the French poet makes a point of warning against extravagance, and counsels the avoidance of excess.





Mason has an interesting passage on the history of English gardens in which he quotes a description of the Garden of Eden, and names Milton as "great Nature's vernal", who yet vainly proclaimed her primeval honors. Delille writes:

"Aimez donc des jardins la beauté naturelle,  
Dieu lui-même aux mortels en traça le modèle",

and gives an account of Milton's description of the garden of Eden (1).

- (1). Les Jardins I, 716, ff.  
Thomson is frequently called the father of English landscape gardening. Delille observes in a note that many English claim that Milton's description of Paradise, and some passages in Spenser, gave rise to the fashion of landscape gardens; but that the genre originated with the Chinese. He prefers however the authority of Milton, as more poetic.

Mason ends Bk. III, with the episode of the Sidonian Sage, who gives up the peace of his retired garden, to accept the burden of royalty. Delille ends Chant IV with the same story, introducing another character, the Sage's son.

Like Mason, Delille associates the principles of painting with the principles of poetry, and advises the imitation of great landscape painters. Like Mason, he has the romantic love of ruins, but he does not make Mason's mistake of commending the building of ruins, for he is strongly opposed to anything in the nature of pretense. As in the verses of Mason, familiar 18th century phrases occur repeatedly, "imitate Nature", "study variety", "encourage liberty"; and the poet expresses the early romantic ideas of the importance of the



individual, the love of the wild and solitary, the luxury of grief.

Much of Delille's advice is sensible. His style is clear and brilliant, but, although his gardens are designed primarily to appeal the imagination, his poem makes no imaginative appeal. It can be read with interest, because it mirrors popular fashions, and popular ideas; hence its vogue in the poet's day.



## CHAPTER XI. OF GARDENS. Continued.

Louis de Fontanes' *Georgic*, La Maison Rustique (1),

(1). Paris, 1859. I, 187.

may be regarded in Ste Beauve's phrase, as un sous amendement respectueuse du poème des Jardins.

In 1788 de Fontanes published Le Verger, with a preface in which he states that Delille, citing Vergil as an example to follow, neglects useful gardens, altho the garden of Vergil is un potager (2). "Je n'ai sans doute rempli le plan

(2). Cf. Opening lines of Vanière's Olus.

de Virgile", continues de Fontanes, "mais j'ai cherché de le suivre. Au lieu des parcs de Wathelay et de le Notre, j'ai voulu tracer simplement,

"Le jardin du berger, du poète, et du sage".

An interesting criticism of Delille follows: "Ces observations ne tendent point à diminuer l'admiration qu'on doit au grand et rare talent de M. l'abbé Delille. Le défaut principal est bien couvert par la foule de beautés poétiques qu'il a semées dans son ouvrage; les vers français n'ont jamais eu plus d'éclat plus d'harmonie et de variété dans le rythme. En un mot, puisque le style fait le poète, M. L'Abbé Delille l'est au plus haut degré."



DeFontanes stands declared against the English garden, and what he considers the false attempts to imitate Nature. He undertakes his task well prepared by the study of many treatises on gardens, among them those of Chambers, Whateley, Moxel and Hirschfeld. The last, he says, pretends that France has no interesting views; because of this the beauties of French vistas are emphasized.

La Maison Rustique is merely "l'ancien Verger refondu". It is written in three books, Le Potager, Le Verger (1) and Le

- (1). It would seem, perhaps, that Pontano's De Hortis Hesperidum and John Philips' Cyder should be discussed in this chapter, but since the latter treats of the culture of the apple, the former of the culture of the citron, they do not belong in the history of the Georgic on gardens.

Parc. DeFontanes makes use of all the Georgic devices excepting proverbial savings. He advises even the study of days favorable and unfavorable, the learning of the regular signs of the heavens, and the marking of time by the constellations. The horrors of war are dwelt upon, but de Fontanes, being optimistic, finds that good comes even from war; and he gives a very pleasant turn to the transitory theme:

"Ces frêles nourissons entre des mains habiles  
Croissent pour remplacer leurs ancêtres debiles.  
Tout meurt, mais tout renaît; et ce tronc précieux  
Que jadis a planté la main de vos aïeux;  
Et que plus d'une fois en bravant leur défense  
Dans ses jeux indiscrets outragea votre enfance,  
Ce tronc, que ses bienfaits ont longtemps embelli,  
Par ses dons épuise, comme nous a vieilli;  
Il tombe, et cède enfin son empire à l'arbuste.





Tel, sous le poids des ans penchant sa tête auguste,  
Un viellard vertueux regrette moins le jour  
S'il laisse après sa mort un fils de son amour,  
Son fils reproduira ses moeurs et son image" (1).

(1). La Maison Rust. Chant II.

The last book ends with an interesting tribute to "La Muse Géorgique", in whose defense the poet tells a story in which Hesiod is given the palm over Homer.

In Le Potager, de Fontanes makes no reference to the efforts of Columella, Alamanni, Vanière, and John Lawrence. His purpose, it seems, is to rebuke the pride of the Muse of poets like Mason and Delille, for after having sung the charm of the kitchen garden, ornamented without expense, cultivated from seeds, herbs, and roots brought from neighboring gardens, he exclaims,

"Longtemps l'orgueilleux du vers a craint de les nommer,  
Aujourd'hui je les chante et je veux les semer".

He dignifies the scene of humble garden plants with considerable skill, making a pleasant picture of the bees among the thyme. (2).

(2). Cf. Colt., Bk. V.

"L'aïl s'annonce de loin; pardonne aimable Horace  
Théstylis aux bras nus, sans craindre ta menace  
Exprime en le broyant de piquantes saveurs,  
Qui raniment le goût et al soif des buveurs,  
Et le thym qu'en leur vol les abeilles moissonnent  
Le cresson qui des eaux recherche les courants,  
Et l'ache et le cerfeuil aux esprits odorants."



He follows his precepts for the sowing of vegetable seeds by a defense of his theme. The potager is less brilliant in effect than the parterre, but it lasts longer. Zephyr loves it; Flora cultivates it: the opening chalices drink the morning dews. The cabbage, whose name causes the Muse to blush, forgets this scorn, and enriches the winter with its tribute, always green (1).

- (1). The potato is not named, but is referred to as more useful than the cabbage, as a product to which much homage is due, since often it makes up for the denial of cereals.

And finally, philosophizing, the poet observes that altho those humble products are despised, they have changed the course of destiny. Triptolemus, sowing grain, brought about civilization; the Gauls were called to the banks of the Tiber by the vine, and so on with various illustrations to prove his point.

"Souvent un vegetal trouvé dans les deserts,  
Un arbuste, un seul fruit peut changer l'univers."

The potager's possible beauties are not neglected. The poet attempts to bring out the point that in the kitchen garden everything is of use for pleasure, for nourishment, or for health. The proud "Mondor", contemptuous of "le potager", rich by "gains honteux" desires the tranquillity of country life. He will "make" an English park, with newly placed ruins, everything snowy, expensive, bizarre. Mondor wastes his substance,



gets into debt, the bailiff (1) comes, and ruin follows. Let-

- (1). Cf. the stories told of similar visitors said to have haunted Shenstone's Leasowes as a result of that poet's rash expenditure

tuces are sown on the unhappy site by sensible afterdwellers.

In *Le Verger*, de Fontanes pays a tribute to Delille's verse, and condemns his teachings, vain lectures on "simple negligence", a simplicity which is only "un luxe de plus". The gifts of the cherry tree, the bejar, etc., declares Delille, are worth more than all useless ornaments of the pompous catalpa, the varnish trees of China transplanted to France at great cost. And in *Le Parc*, he makes a final plea for the restoration of the formal garden, and the condemned labyrinth.

De Fontanes does not neglect the solidity of his agricultural precepts. His "Orchard" in this respect might bear comparison with Philips' Cyder (2). The French poet's mind is

- (2). The passages on cider and wines, the account of the Scarecrow, suggest the influence of Philips.

of a moralizing and scientific trend, and in certain passages he shows a kinship to Erasmus Darwin. The especial interest of his poem is its relation to other garden Georgics, and to the 18th century quarrel over regularity and form, opposed to the wild variety of Nature, one of the phases in the early quarrels between classicists and romanticists.

He has the 18th century dislike for cruelty in the chase, and he makes a particular appeal for humanity to birds.



Socially, de Fontanes is not revolutionary in his ideas, altho he makes so strong a protest for simplicity as opposed to the bizarre and the extravagant. He has the aristocrats contempt for the showy splendors of the new rich; but inequality, he declares, cannot be banished from the freest state. If fortune or the favor of Kings has been granted you, surround your retreat with greater splendor: humble, lowly gardens for the lowly, majestic parks for the great.





## CHAPTER XII. OF GARDENS. Continued.

The third book of Cowper's Task is a Georgic on the Garden, emphasizing the advantages of rural happiness and innocence in contrast to the corruptions of city life. Two thirds of the poem consist of moralizations, and satirical reflections on the vanities of man, a particular outcry being made against the debaucheries and the luxury of the metropolis.

Many 18th century motives culminate in Cowper, but they are motives in which there is always some touch of the poet's personality or belief. The power of Philosophy and Science are exalted, but Philosophy and Science must be accompanied by divine illumination and belief in prayer. He protests against the cruelty of the chase, but comforts himself by the thought that at least his tame hare is safe.

In his garden Nature appears "in her cultivated trim". It is a garden in which a country gentleman sows and prunes and frames industriously. He prides himself on his new theme,

"To raise the prickly and green-coated gourd,  
.....an art  
That toiling ages have but just matured,  
And at this moment unassayed in song"

The prickly and green-coated gourd is the cucumber.(1)

(1). Cf. l.462, ff.

Cowper himself tells us so, and gives us detailed instructions for the growing of this delicacy in the hot bed, and a feeling account of the "Ten thousand dangers" that "lie in wait to



thwart the process". "Heat and cold, and wind, and steam,  
"Moisture and drought, mice, worms and swarming flies",  
But, "It were long, too long", to tell them all.

"The learn'd and wise,  
Sarcastic would exclaim, and judge the song  
Cold as its theme, and like its theme, the fruit  
Of too much labor, worthless when produced."

Not having Mason's scorn of foreign plants, he gives  
an account of the green-house, and of the exotic blooms that  
flourish there while the wind whistles outside; and he has some  
precepts on the proper arrangement of flowers, practical as far  
as they go, but of no help to a novice at gardening.

The rest of the poem is a discourse against the  
foolish and wicked luxuries of the day. In satirizing the  
follies of the new fashion of landscape gardening, he makes  
an attack on the landscape methods of the famous Brown, and  
pictures the enraptured owner's joy ending in bankruptcy.  
But the estate, unlike that of de Fontanes' proud Mondor, is  
not to be sown with lettuces. The owner

"Drained to the last poor item of his wealth  
.....sighs, departs, and leaves the accomplished plan.  
.....  
Just when it meets his hopes, and proves the Heaven  
He wanted, for a wealthier to enjoy."

The methods of Brown are attacked at much greater  
length in a didactic entitled The Landscape, seemingly the last  
of the garden series, written in 1794 by William Payne Knight (1)

(1). In 3 bks. 2nd Ed. London, 1795.

Knight, however, appears to have been concerned not with the



ruin of the owner of the estate, but with the ruin of the estate.

The author's advertisement to the second edition suggests that he has passed thru troubled times since the first appearance of his poem. He defends himself with some warmth against his assailants, stating that he is concerned merely to ascertain and to extend good taste. "As to what has been asserted of his preferring the opposite extremes of a Siberian desert and a Dutchman's garden to the grounds of Blenheim and Stowe and Burleigh", he declares, "it is a misrepresentation so monstrous as to need no reply". One insinuation, however, cannot pass unnoticed. Mr. Mason's English Garden is said to have been pillaged to decorate the Landscape, without any acknowledgment having been made for the flowers stolen; "but the author of the latter has not read the former, nor did he at the time of writing recollect its existence, tho he now remembers to have heard it spoken of some years before with that commendation which is due to every product of the chaste and classical Mr. Mason; but the candid reader must not think that he makes this confession thru any affected or fastidious refinement; on the contrary, he considers it as an instance of culpable negligence, showing that he has devoted himself to the ancients to the exclusion of the moderns".

He scornfully comments on a sort of doggerel ode, "The Sketch from the Landscape", written in ridicule of his



poem. He notices this doggerel only to assure the author that his apprehensions of giving any serious offense in such a performance are wholly groundless, and he scornfully quotes a specimen of his adversary's wit, after which he remarks naively that he thinks it may be allowable without incurring the imputation of arrogance or vanity to add a specimen in a very different style of a friend's panegyric, which, as it contains not only an approbation, but a very happy illustration of the system of improvements here recommended, may be considered a part of the present work, the whole of which, he modestly adds, the reader will probably wish, had been executed by the same masterly hand. (1).

- (1). The panegyric, by Edward Winnington is duly flattering, and sounds enthusiastically the favorite 18th c. notes. Liberty and Nature, "Kindred powers".

Mr. Knight's poem, read as a poem, is very dull. In the history of the Georgic it is of some interest. It is clearly an imitation of Vergil, altho neither in spirit nor in form is it truly Georgic. Altho the poet claims to have neglected the moderns for the ancients, his poem shows the influence of Pope and Thomson.

The Landscape is written in closed couplets that treat rather of aesthetic than of practical ideas. The poet bids you follow Nature and avoid deformity. A passionate outburst protests against the "pedant jargon that defines

"Beauty's unbounded forms to given lines",  
and against the man "who dares not judge without consulting rules".





Like Mason and Delille, Knight alludes to famous painters as guides in the treating of landscape, and like Mason pays tribute to the power of Art. Mason advises you to use every means by which to break the effect of straight lines, and he advises the cultivation of the natural curve; Knight objects to the over use of the "pointed line", but still more to

"The path that moves by even serpentine",  
and he attacks Brown, who

"First taught the walk in even spires to move,  
And from their haunts the secret Dryads drove".

Upholding the advantages of peace and country quiet,  
the poet cries:

"Hence, proud ambition's vain delusive joys!  
Hence, worldly wisdom's solemn empty toys!  
Let others seek the senate's loud applause,  
And glorious, triumph in their country's cause!  
Let others, bravely prodigal of breath  
Go grasp at honor in the jaws of death:  
Their toils may everlasting glories crown,  
And Heaven record their virtues with its own!  
Let me, retired from business, toil and strife,  
Close amidst books and solitude my life" (1).

(1). The Landscape, I. 323, ff.

A sentiment partly characteristic of the Georgic, but in spirit utterly unlike the noble teachings of the Vergilian didactic.

A passage follows depicting the poet's romantic delight in nature, shaded caverns, thickening glooms, sunset and the nightingale's song. He hits at the pastoral poet's strains,

"Where love sick shepherds, sillier than their sheep,  
In love sick numbers, full as silly, weep";

inveighs against a monkish life, and concludes his first book



with a passage on the value of reason.

The second book gives advice for the securing of landscape effects of light and shade. He warns against formal traces of art, the affectation of Chinese customs, and the imitation of ruins. He laments the passing of old days, "When art to Nature true,

"No tricks of dress, or whims of fashion knew",  
when good taste was found among the lowest, as among the highest  
He moralizes in phrases reminiscent of Lucretius on the vain pomp of wealth, but is thankful for the consoling powers of art to raise man in his own estimation, and concludes with a Georgic passage on the little annoyances of life, and "all the little ills that rise

"From idleness, which its own languor flies".

The third book treats of the proper sites for trees and flowers. The poet rails against "the shrubberies insipid green" and other barbarisms of modern taste, contrasts British woods with foreign growths, and enumerates Britain's blessings (1).

- (1). The following highly poetical lines show a few of the ills from which the Briton is free:

"No poisonous reptiles o'er his  
pillow creep,  
Nor buzzing insects interrupt his  
sleep.  
Secure at noon he snores beneath the  
brake".

The theme of foreign contrast is developed with generous recognition of the fact that altho Britain is so far



superior to other countries, each has some good, since

"No state or climes so bad but that the mind  
Form'd to enjoy content, content will find".

Moralizing on how few have power to enjoy the blessings of freedom, the poet draws a picture of revolutionary France, sympathizing with the sufferings of the king and queen. But like de Fontanes he concludes optimistically with a hope that from these horrors future times may see

"Just order spring and genuine liberty.  
.....  
May hence ambition's wasteful folly cease,  
And cultivate the happy arts of peace".

The conflict between the ideas of the classicists and the early romanticists can be seen in Knight, as in Mason, and The Landscape is of value because it is so essentially a part of its age.

The history of garden didactics is in some respects the most interesting chapter in a study of the Georgic, particularly of the 18th century Georgic. The intercrossing of ideas, the play of criticism, the presentation of popular fashions, make these poems an important group when studied in relation to one another.

But from Columella to Knight, not one poet in the group has fulfilled the promise of his subject. The garden is an alluring theme. English poets from Chaucer onward, have loved to dwell upon it, and even before Chaucer the writer of the Phoenix broke away from the Anglo-Saxon traditions of battle and gloom to sing of a land of perpetual fruit and



flowers. Bacon is more delightfully human in his Essay on Gardens than in anything he ever wrote, and some of the loveliest lines in English poetry are of gardens and of flowers. But in all the Georgics of Gardens, there is not a passage that appeals irresistibly to the imagination or that lingers hauntingly in the memory. The way of the didactic poet is hard, but it is not impossible. The reading of every Vergilian imitation on gardens only serves to deepen the regret that Vergil neglected this "loveliest of themes". (1)





- (1). The poems that belong under the head of the Georgic proper fall naturally into three divisions: first, those on general agriculture; second, those on gardens; third, those on a variety of subjects connected with farming. The first two divisions have been discussed in the preceding chapters. I am obliged to leave a consideration of the last group until the future, as it is impossible for me to finish the history of the Georgic at this time. But in order to give at a glance an idea of the general developments in the subject I append in chronological order a list of the poems belonging in the group, a list interesting if only to show that a Georgic falling within the narrowest definition of the word may be written on almost any branch of farming.

Giovanni Pontano's <u>De Hortis Hesperidum,</u> <u>sive de cultu Citriferum,</u>	(before) 1500.
Jerome Vida's <u>Bombycum,</u>	1527.
Rucellai, <u>Le Api</u>	1559.
Alessandro Tesauro's <u>La Serside,</u>	1585.
Giralamo Barrufaldi, <u>Il Canapajo,</u>	1740.
Christopher Smart, <u>The Hop Garden,</u>	1752.
Giovannibattista Roberti, <u>Le Fragole,</u>	1752.
John Dyer, <u>The Fleece,</u>	1757.
James Grainger, <u>The Sugar Cane,</u>	1764.
Lorenzi, <u>La Coltivazione dei Monti,</u>	1778.
Spolverini, <u>La Coltivazione del Riso</u>	1758
Zaccaria Betti, <u>Il Baco da Seta</u>	1750.



## Of Rural Sports

The Georgics under the head of Rural Sports may be grouped in two classes:

1. Of Hunting
2. Of Fishing

### Of Hunting

- Varro: Cynegeticon. First Century B. C.
- Nemesianus: Cynegeticon. Written in the 3d. C. A. D. printed 1534.
- Oppian. Cynesegetica. Ek. I. tr. by Jn. Mower 1756
- Doues de Prades. Dels Auzels Cas adons before 1230.
- Anonymous: La Chace ou Cerf 13th C.
- Hardouin. Seigneur de Fontaines: Le Tresor de Venerie 1594
- Cardinal Adrien: On the Chase 1534
- G. Fracastoro: Alcon, sive de cura canum venaticorum before 1533
- Tito-Giovanni Scarnicianese: La Caccia 16th C
- Natal Corti: De Venatione before 1582
- Erasmus da Vallazone: La Caccia 1591
- Pietro Angelico: Cynegeticon ) before 1596  
and )  
Uccellagione ) before 1596
- John Gay: Rural Sports 1713
- Thomas Dickell: Fiamert on Hunting before 1733
- William Somerville: The Chase 1733
- Antonio Tirabosco: L'Uccellagione 1775



LIST OF FISHING

- Ovid: Halieuticon, a fragment - First Century B. C.
- Oppian: Halieutica. The Works of Oppian were translated into English 1782. (By Diaper and Jones.)
- John Denrys: The Secrets of Angling 1613
- Niccolo-Tommaso Ciampretasio: Halieutica 1687
- Thomas Barker: Barker's Delight, or the Art of Angling 1687  
(in prose interspersed with bits of verse).
- John Whitney: The Gentle Recreation, or the Pleasures of Angling, A Poem, with a Dialogue between Piscator and Corydon. 1700
- Thomas Scott: The Art of Angling: Eight Dialogues in Verse 1738  
(of Ipswich)
- Charles Clifford: The Angler: A Didactic Poem 1804
- Thomas Pike Lathy: The Anglers. 1819 (A literary fraud  
Lathy used Thos. Scott's Eight Dialogues and even  
his notes, adding only a few verses of his own)



## OF SAILING

### I.

Bernardino Baldi: La Navigazione 1585

Niccolo-Partenio Giannet: La Navigazione 1773

Bsmenard: La Navigation 1805

### II.

John Taylor: Faire and Fowle Westley: Or A Dialogue between  
Holt between two Gallees, near An Apologie in de-  
fense of the painful life, and needful use of  
Sailors.

William Falconer: The Shipwreck 1762 (An epic with geologic  
Features).

## Further Variations of the Type.

Of the Care and of the Diseases of the Human Body.

G. Braccastoro: Syphilidias, sive de Morbo Gallico 1666

L. Tansillo: La Balia 1566 (not published until 1737)

John Armstrong: The Art of Preserving Health 1744

## Of the Soul and of the Mind.

Thomas Kirchmayer: Agricultura Sacra 1570

Mark Akenside: The Pleasures of the Imagination 1744

## Of City Occupations

Imitations mock-heroes in character.

John Gay: Trivia, or the Art of Walking the Streets of London 1710

Soame Jenyns: The Art of Dancing





~~poems~~ <sup>poems</sup> in it are  
The Poems written in imitation of Thomson's Seasons are

a very important class in the variations of The Georgic.

They are generally idyllic in character and do not use technical precepts, but they exemplify to a greater or lesser degree the Georgic motives and the Georgic features.

They occur as follows:

James Thomson: The Seasons 1730 (fin 1 revision 1744)

Oliver Goldsmith: The Deserted Village 1770

William Cowper: The Task 1784

Roucher: Les Mois 1779 *Saint-Lambert: Les saisons 1795-*

N. G. Leonard: Les Saisons 1787

Jacques Delille: L'Homme de Champs, ou les Georgiques Françaises  
1800

W. Bloomfield: The Farmer's Boy 1825

Francis James: Les Georgiques Chrétiennes 1912



## CHAPTER XIII. CONCLUSION.

In this study I have attempted first to define the Georgic as a literary type, and to show that as a type it is clearly distinct from the Pastoral, altho closely related to it; secondly to give in part an idea of the history of the Georgic, and of the interrelations between the poems that represent different developments of the Vergilian didactic.

The Georgic as a genre cannot be disregarded. It persists clear cut, unmistakable in its leading features, thru all its phases, from the serious didactic treating purely of field work, such as Alamanni's Coltivazione, to the burlesque imitation exemplified in Gay's Trivia. In general, except for the rural setting, and the occasional appearance of the shepherd on the scene, the Georgic holds clearly apart from the Pastoral. Occasionally the types cross. For example, Bloomfield's Farmer's Boy has been said to be the most truly Theocritean piece in the English language, but it is a poem that has the realistic qualities of the Georgic, and makes use of the Georgic feature of digressions arising from the theme, altho it does not deal with rules of practice, nor with the science of agriculture. John Whitney's Dialogue between Piscator and Corydon is a Pastoral of mixed character, in which a fisherman and a shepherd discuss their respective pleasures and profits; are entertained by pastoral songs celebrating country joys and



virtues; and encourage each other with Georgic reflections and moralizations.

The Georgic, like the Pastoral, tho in lesser degree, has had its periods of vogue, due to the circumstances or to the temper of the time. But these periods are farther apart. We have noted the representatives of the type that occur separately at long intervals (1).

(1). Chapter IV. p.187.

Until the 16th century there seems no new development in the type except Columella's Hortorum; the poems of rural sports, the Cynegética and the Halientica of Grattius and Oppian; and the didactics on Falconry and on the Chase of the Stag, found in medieval France.

That rural sports were a favorite topic in the days of Oppian, we judge from the fact that the Halientica was publicly recited at Rome, in the presence of the emperor Severus and his family. The medieval didactics on the chase were probably due to the interest of the great baronial lords in that subject.

In the 16th century, in Italy, several new developments occur in the history of the Georgic. Pontano's Garden of the Hesperides, or the Culture of the Citron was written before 1500. After that, not only do we find new poems on agriculture and the chase, but there are Vergilian didactics on Bees, on Silkworms, on Navigation, even on the rearing of children. And in Germany, Thomas Kirchmayer's Arri cultura



Sacra represents a curious adaptation of Georgic conventions to a religious theme, like the similar adaptations of pastoral conventions noted in the early Christian ages. These 16th century productions are due chiefly to the fact that at this period in Europe, particularly in Italy, any imitation of the classics was regarded as worthy of praise.

In the 17th century the Georgic almost disappears. John Denys' Secrets of Angling and Rapins' Hortorum seem the sole representatives of the type. But in the 18th century not only were Vergil's didactics read, translated and imitated, but everything else in the nature of a Georgic was brought out of the past, translated, imitated, or reprinted. The fashion seems to have begun in England with John Philips' Cyder. Cyder was put into Italian (1), and an English version was made

(1). Perry: A Hist. of Eng. Lit. in the 18th c. p. 139.

of at least one Italian didactic, Tassillo's Bella, which appears as "The Nurse", by William Roscoe. The Georgic became a favorite form of poetry both in Italy and France, but its vogue culminated in England, where almost every development of the genre seems to occur, from general agricultural treatises to the serio-comic burlesque with a background of city streets.

A study of the Georgic often seems to lead thru interminable wastes of dreary reading. The genre of the Vergilian didactic is an outworn fashion. Francis James was bold enough to entitle a book of poems Les Georgiques Chretiennes, but he follows Vergil's conventions only in part. Modern readers





regard the 18th century popularity of the Georgic as an added proof that there was little poetry in the neo-classic age, as a curious phenomenon of literary taste that can be explained only by the assumption that the period was one curiously lacking both in a sense of artistic fitness, and in a sense of humor.

The Georgic as a poetic type appealed strongly to the Augustan Age. Shenstone was only voicing the general sentiment when he wrote in his Prefatory Essay on Elegy that "Poetry without moralizing is but the blossom of a fruit tree". In the early years of the century a new school was growing up side by side with Pope and his followers, a group of poets with a greater or less developed love of the woods and fields, men who were tired of the town and the literature of polite conversation, ready to revolt against them, and almost ready to revolt against talk of reason and morals and intelligence. The habit of moralizing was deep-rooted in the British temperament, and the fashion of imitating the classics had become second nature. Vergil's Georgics offered all the qualities that appealed to 18th century<sup>8</sup> nature lovers; it was a classic, a literary model perfected by a great artist. Each of Vergil's Georgics is a masterpiece. What one man can do why not another? But the way of the Georgic is perilous. The Mantuan's name became a light leading thru deserts. Huchon does not exaggerate when he classes Vergil "mal compris", as among the most pernicious influences



of the 18th century (1). A great poet can take the seeming

- (1). Un Poète Réaliste Anglais, p. 149.  
But the French critic carries his point far when he classes Crabbe's Library as "a degeneration of the Georgics". The Library is a didactic, but it is not of the type of the Georgic.

milk and water substance of a lesser writer and make it virile. Much more easily a lesser poet can attempt to imitate a great poet and get something worse than milk and water. Especially easy is it for an English poet to fail when he takes a Latin poem for his model. The English and the Latin tongues are essentially different. An English poem lives only when it is English. Vergil's diction becomes inflated bombast when unskilled writers try to use it. Milton succeeded in imitating Latin construction and expression only because he was, like Vergil, a genius, and a master of harmonies. John Phillips attempting to imitate Vergil and Milton wrote an interesting poem that is generally neglected. Phillips' poem is interesting partly because the poet writes with accurate knowledge of his subject, partly because he saves himself to a certain extent by a sense of humor. He made a strong appeal to a classic loving age. Thomson, who was a born poet, altho not a great genius, succumbed to the appeal. Vergil and Phillips helped to inspire some of the worst lines that the Scotch poet wrote. Study the Seasons line for line in Otto Zeppel's variorum edition (2), and the effect of the Vergilian influence can be seen

- (2). Palaestra, LXVI.



in all its disastrous power. When Thomson confines himself to the use of simple Anglo-Saxon words he frequently writes exquisite lines of haunting melody, and he himself confesses that he owes what is best in his poetry to his early love for Spenser. But in an age when it was considered creditable rather than otherwise to imitate not only the form but also the expression of the classics, Thomson was encouraged to continue on an evil way. And the influence of Thomson, almost as powerful on the continent as in England, lasted for more than a hundred years. Had the Scotch poet refrained from writing with "the pages of Vergil literally open before him", there might be another chapter in the history of English literature.

But speculations are idle. The fact remains that for all its difficulties the Georgic persisted, and that if among the developments of the type there are many failures, there are also a few poems of enduring charm, such as Tansillo's Podere, John Denys' Secrets of Angling, and many passages of Thomson's Seasons. The type may in general have failed to justify itself artistically, but it is of importance in literary history. It has been said that in Hesiod's Works and Days we have the obverse of Homer's picture of ancient Greek social life. Vergil's Georgics are regarded as the most artistically perfect work of Latin antiquity. Reading them we cannot fail to learn much of Vergil's Italy. Alamanni's Coltivazioni is of great importance in the literary development of the Florentine tongue and in the history of Italian blank verse. 18th century



Georgics on gardening, illustrate the germ of one of the most prominent ideas in the famous quarrel between classicists and romanticists, and it must be remembered that the Abbe Delille, who spent so much time and enthusiasm in the translation and in the imitation of Vergil's Georgics, was regarded by the foremost literary critics of France as among the greatest writers of his day, a poet so beloved that at his death all France mourned.

No study of the 18th century, particularly in England, can be complete without a knowledge of the Georgic. Through it you get at the heart of 18th century tastes and ideas, and in this respect the type is hardly less important than the 18th century novel.

In the first quarter of the 19th century the fashion of the Georgic began to decline. Inevitably it was a fashion that could not continue; even in the 18th century we hear poets such as Mason and Cowper doubtful of popular applause, when their subject is didactic. Miss Lowell says that it must be confessed that Francis Jammes' Géorgiques Chrétiennes are "a little tedious", and Jammes does not attempt the most difficult features of the Georgic. However, his book is a work crowned by the French Academy, and since its publication in 1912 it has passed thru five editions. There is in it a little of the charm of Goldsmith's Deserted Village, with something of Vergil's understanding of the Italian rustic; and probably the religious character of the book has helped to insure its success.





Like Vergil, Jannas laments the desertion of the fields. And in raising his voice against the evils of the religious proscriptions in France, he adds a new variety to the present day ills that writers of Georgics have been rehearsing since Hesiod's time.

The Géorgiques Chrétiennes are an interesting illustration of the revival of outworn conventions, after a long period of neglect, a proof that the old themes live eternally, and that altho the world today represents new developments, it is still the same as the world of yesterday.



## V I T A .

Marie Loretto Lilly, daughter of Henry Joseph and Helen (Jenkins) Lilly, was born in Conewago, Pa., Oct. 4, 1881. In 1896 she entered Notre Dame College, Maryland. She received the degree of A. B. in 1900. From 1904 to 1907 she taught English and History in St. Mary's Female Seminary, St. Mary's City, Md. In 1908, she taught English in the family of Don Sr. Francisco Sta Cruz, Colima, Mexico. From 1910 to 1912 she continued to teach English in St. Mary's Female Seminary. In October, 1912, she entered the Johns Hopkins University, where she has pursued the study of English History, and Philosophy.

In June, 1914, she received the degree of A.M. ~~from at~~ the Johns Hopkins University. She was appointed Fellow in English ~~at the Johns Hopkins University~~ for the year 1914-15. ~~She~~ <sup>and</sup> ~~was appointed~~ Fellow by Courtesy for the year 1915-16.

She has had courses under Professors Bright, Vincent, MacGoffin, Ballagh, Willoughby, Lovejoy, Mustard, Collitz, and Shaw. She wishes to express her appreciation of what she owes <sup>her instructors,</sup> to all of ~~them~~, but particularly to Professor Bright, of whom she must say, as do all who have studied under him, that he has helped ~~her~~ inestimably in an understanding of the ideals of scholarship.















